

**EXPLICITATION PROCEDURE BY USING MURTISARI'S  
MODEL IN *THE TARIX JABRIX 3* ENGLISH SUBTITLE**

**A THESIS**

**Presented as Partial Fulfillment of the Requirements for the Attainment of  
a *Sarjana Sastra* Degree in English Language and Literature**



by

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**STUDY PROGRAM OF ENGLISH LANGUAGE AND LITERATURE  
DEPARTMENT OF ENGLISH LANGUAGE EDUCATION  
FACULTY OF LANGUAGES AND ARTS  
STATE UNIVERSITY OF YOGYAKARTA**

**2014**

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2014**



## APPROVAL SHEET

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## RATIFICATION SHEET

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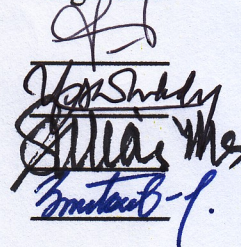
#### A Thesis

Accepted by the Board of Thesis Examiners of Languages and Arts Faculty of Yogyakarta State University on May 20<sup>th</sup> 2014 and declared to have fulfilled the requirement to acquire a *Sarjana Sastra* Degree in English Language and Literature.

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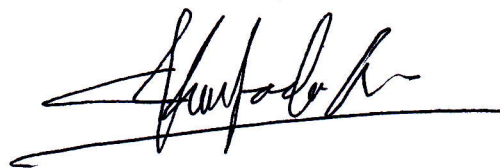
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Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 20 Mei 2014

Penulis,



Kuntadi Adi Setyawan



## MOTTOS

*Life is "WYSIWYG"*

*What You See Is What You Get*

**You'll Never Walk Alone**

**God is Behind You**

*Life always changes*

*To live means to change better*

*Better than before*



## DEDICATIONS

*This thesis is gratefully dedicated to:*

*Allah SWT*

*My Family, the most precious treasure I have in my life:*

*My beloved parents and my beloved brother*

*My beloved girlfriend*

*All the things I've experienced which have shaped me what I am*



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Yogyakarta, May 8<sup>th</sup> 2014

Kuntadi Adi Setyawan

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## **LIST OF ABBREVIATIONS**

ST	: Source Text
TT	: Target Text
E	: Explication
SE	: Scalar Explication
CE	: Categorical Explication
R	: Reasons of Explication



# **EXPLICITATION PROCEDURE BY USING MURTISARI'S MODEL IN *THE TARIX JABRIX 3* ENGLISH SUBTITLE**

**By:  
Kuntadi Adi Setyawan  
09211141018**

## **ABSTRACT**

Explicitation procedure always appears in the translation as the transfer meaning from source language into target language which preserves semantic and stylistic equivalence. In translating with explicitation procedure, it is very important to preserve meaning of source language to be understood by the global reader or viewer easily. This research aims to classify the types of explicitation and to know the reasons or motivating factors of explicitation procedure which are employed in the subtitling process in the dialogues of *The Tarix Jabrix 3*.

This research employed a descriptive qualitative method. The data of this research were collected manually from Bahasa Indonesia text as the phonic channel and English text as the graphic channel in *The Tarix Jabrix 3* movie. There were two main instruments of this research, namely the researcher and the data sheets. To achieve data trustworthiness, the data sheets were repeatedly checked by the researcher as well as the students of English Literature majoring in translation and a student of Post Graduate program of Sebelas Maret University. Moreover, the results were discussed with the two consultants.

The results of this research show that there are 319 data using explicitation procedure; 314 data are categorized as scalar explicitation and 5 data are categorized as categorical explicitation. The first reason that motivates the translator to use explicitation procedure is that it is required by the grammar of the receptor language. The second is that it is necessary for correct and clear expression of the source meaning. The third is that it is needed for naturalness of style or creates the same emotive effect of ST. The fourth as is that only if the information is truly implied in the ST. Then, the results of this research also show that there are four combinations of reasons which motivate the translator to use explicitation procedure. There are combination of the first and the second reasons, the first and third reasons, the second and the third reasons and the first, the second and the third reasons.

**Keywords:** translation, subtitling, explicitation, scalar, categorical

## **CHAPTER I INTRODUCTION**

### **A. Background**

All acts of communication are acts of translation. In any communication activity, we translate what the speaker means or the writer means to understand the messages. This interaction can be called successful if the messages are delivered completely. In other words, translation is a part of communication.

As a part of communication, translation can be applied into several works. One of them as a very popular work is movie. Movie is very popular in this world. Everyday several movies were made to entertain people in this world. A good movie usually has some versions of languages. For example, some movies have been produced by popular movie production like *Avatar*, *Thor* and *The Avengers* have been translated into some version of languages, although their original language is English. It has a purpose to cover the global viewer, unexceptionally for Indonesian movie lovers.

Recently, Indonesian is not only as a consumer of international movie works, but also many Indonesian movie directors produce several movies. One of the movies that had been made by Indonesian movie director which covers the global reader is *The Tarix Jabrix 3*. The movie was directed by Iqbal Rais in 2011 which has a mission to achieve a special place in many global viewers. Its original language as the

phonic channel is Bahasa Indonesia and the second language as the graphic channel is English.

To realize their mission, some requirements are needed. One of them is movie director must find the best translator who have eligible knowledge of Bahasa Indonesia; its culture, system and characteristic, to translate Bahasa Indonesia into English well. In this case a translator has a pivotal role to be a bridge to conveying the meaning from the movie director to the global viewers.

To be capable with the translation from Bahasa Indonesia into English, the following aspects must be understood. They are linguistic aspects and non-linguistic aspects. In linguistic aspects, Bahasa Indonesia has its own characteristics, grammatical systems, semantic, phonology and stylistic complexity. Meanwhile, non-linguistic aspects like cultural aspects become an attention to the translators if they have not enough knowledge of the culture.

Furthermore, if the translator can capable with the following aspects above, there is getting the equivalence of the meaning in the translation from Bahasa Indonesia-English. It is to be the diverse problem for the translators. The different system and culture between the source language and the target language become the main problems for the translators to get the equivalence of the meaning. In addition, the limited knowledge of the translators may raise other difficulties in translation fields.

Bahasa Indonesia-English translation is difficult, so the translators must understand Bahasa Indonesia, its culture and systems, is different from the other

languages. He must understand the best way how to solve the problems. It is the procedures of translation. There are many procedures in order to get the best product of the target language in the translation process of Bahasa Indonesia-English. One of the techniques is explicitation. It can be called as introducing information from the ST that is implicit from the context or the situation.

Explicitation procedure is closely fit with Bahasa Indonesia into English translation because it introduces the implicit information from the source text into the target text. It is due to the fact that Bahasa Indonesia has complexity utterances, implicit meaning and diglossic characteristics. It often happens in communication between Indonesian, especially in casual communication. There are many words, utterances, phrases and clauses which have implicit meaning. As a result this research is conducted with explicitation procedure in translation of Bahasa Indonesia into English, because it can give more information, explanation and interpretation of Bahasa Indonesia system.

*The Tarix Jabrix 3* is one of the best movies in Indonesia. Its language is translated into English in order to captivate the global viewers. Its original language and its English subtitle are often problematic since it employs several complexity of Bahasa Indonesia. The different culture and system between Bahasa Indonesia and English contributes the problem to the translator to keep the translation as equivalent as possible. It is also possible to conduct this research of explicitation into the types of explicitation which are employed by the translator and to manage the reasons that the translator use in the explicitation procedure.



## B. Focus of Research

*The Tarix Jabrix 3* is the fiction movie produced by Iqbal Rais in 2011. Its dialogues are translated into English subtitle in order to embrace the global Indonesian movie lovers. In *The Tarix Jabrix 3*, the translation problems appear in the dialogues because it involves characteristics of the diglossic Indonesian. There are numerous problems emerging in the diglossic translation process such as reducing information, conveying the portrayal of social and geographic dialects with the social class and regional mixtures of film characters and conveying the shifts in the tenor of discourse in the diglossic translation.

Reduction can be identified as suppressing a ST information item in the TT. In the translation process, the translator often simplifies the information by doing reduction. Sometimes it can be a main problem because the viewer may loss the real ST information because the information of the ST is reduced in the TT. It is found in several parts of the English subtitles of the movie but the number of reduction in this movie is not really significant.

Social and geographic dialect with social class and regional mixtures emerges as the problem of translation. It is one of the parts which are due to the diglossic Indonesian development. Furthermore, this movie dialogues mostly used the informal variety of Bahasa Indonesia. It is problematic because the English version is intended to the global viewers so social and geographic dialect with social class and regional

mixtures may bring misinterpretation for the global viewers who do not have knowledge of Indonesian culture and social terms.

The other problem is explicitation. It has rapidly been revealed in recent decades. It presents specific problems in translation. Each language has its own culture and system. Therefore, not all of its patterns from the source language may be identical to the target language. Also the misinterpretation of meaning from the translators and the confusion of the equivalent meaning appear becomes another problem. This may be possible for the translators to change the meaning in order to get the nearest meaning equivalence from the ST to TT. One of the procedures that may be used in translation is explicitation; adding or giving another point of view in TT in order to get the nearest meaning equivalence from ST.

Considering the emergence of the explicitation procedure in translation due to the different culture and system, the translator needs to possess sufficient knowledge of culture and system of ST. It is very important because in order to fill the essence of translation that translation is transferring the meaning from the source language into the target language, the translator must know the origin of source language and know how to translate well to convey the meaning from the speaker to the hearer. In other words, it will be problematic for the translators if they do not fill the knowledge in the explicitation procedure in translation.

Based on the explicitation phenomenon found problematic in Bahasa Indonesia-English translation of *The Tarix Jabrix 3*, it is mostly related to culture and system language in Indonesia. The transferring of meaning from ST to TT in this

movie deals with the explication procedure. Meanwhile, it is significant to conduct a research of an analysis of explication procedure in Bahasa Indonesia-English translation of *The Tarix Jabrix 3* movie. Its language and subtitle are found in the movie also becomes a main problem reflecting explication procedure.

Explication procedure is complicated for the translator in translation of Bahasa Indonesia-English subtitles in *The Tarix Jabrix 3* movie. Beside, it is also numerically problematic and the researcher only had the limited theories and knowledge concerning the topic. Therefore, the research only focuses on two problems. The first problem is the types employed of explication procedure in translation of Bahasa Indonesia-English subtitles in *The Tarix Jabrix 3* movie, while the second problem is the reasons managing the implicit information of Bahasa Indonesia as source language to be explicit in English as the target language in *The Tarix Jabrix 3* movie.

Referring to the focus of the research above, the problems under concern can be formulated as follows:

1. What types of the explication procedure are employed in the language of *The Tarix Jabrix 3* movie and its English subtitles?
2. What are the reasons for managing the implicit information in Bahasa Indonesia as the source language to be explicit in English as the target language in *The Tarix Jabrix 3* movie?

### **C. Objectives of the Study**

In line with the problems formulated, this research specifically aims to:

1. classify the types of explication procedure in *The Tarix Jabrix 3* and its English subtitles, and
2. classify the reasons for managing the implicit information of Bahasa Indonesia as the source language to be explicit of English as the target language in *The Tarix Jabrix 3* movie.

### **D. Significances of the Study**

This research is expected to contribute as follow:

1. This study can give contribution for students in English Department, especially for those who are interested in the explication procedure in translation of Bahasa Indonesia into English language.
2. Hopefully, this research will give the readers a better understanding of the meaning of the explication analysis, if it translated into the target language there is a shift of cultural background and system of the source language.
3. This research can be used as a reference for other researchers to conduct more comprehensive research about interlingual translation especially in an analysis of explication procedure in translation.



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Theoretical Review**

##### **1. Translation**

##### **a. Definitions of Translation**

Translation has many definitions; many experts give definition about translation depending on how they view about it. In classical times, Cicero in Munday (2001:19) says that translation is the process of translating word for word or meaning for meaning. Translating word for word is called literal translation but meaning for meaning is called free translation.

In addition, Bell (1991:6) says that the important side of translation is the equivalence of the source language into the target language because texts in different languages can be equivalence in language systems. There are the equivalence in different degrees, different level of presentation and different ranks. So, he (1991:5) says that translation is the expression from the source language into the target language by preserved semantic and stylistic equivalences.

Further, Larson (1984:2) says that translation consists of transferring meaning of the source language into the receptor language. This is done by doing transfer from the form of the first language to the form of the second language by the way of semantic structure. It is the meaning, which is being transferred and held constant. It means that in doing translation, translator must re-express the meaning by using

lexicon and grammatical structure which is suitable in the target language as well as target culture.

From the definitions of translation above, it can be concluded that, translation needs two languages at minimum, the first one is used as SL (source language) and the second one is used as TL (target language) and translating is an act of reproducing (the message, meaning, statement, utterance, style) of the SL into TL.

### **b. Types of Translation**

Larson (1984: 4) classifies translation into two main types:

- 1) Form-based translation. In this kind of translation, the translators are attempting to follow the form of the source language.
- 2) Meaning-based translation. In this kind of translation, the translators express the meaning of source language in the natural form of target language.

Jakobson distinguishes types of translation based on ways of interpreting a verbal sign. Based on the language that is involved in the process of translation, Jakobson in Venuti (1998) divides translation into three kinds:

- 1) Intralingual translation or rewording: it is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or translation proper: it is an interpretation of verbal signs by means of some other languages.

- 3) Intersemiotic translation or transformation: it is an interpretation of verbal signs by means of signs of non verbal sign system.

### **c. Techniques of Translation**

It is very difficult to differentiate translation strategy from translation techniques. Shortly, translating strategy is applied in time when the source text is translated. However, translating techniques is related to the translation result. Based on Collins English dictionary in Machali (2000:77); a technique is a practical method, skill or art applied to a particular task. It can be said that translation technique is procedural or normative and done based on the available alternatives.

According to Molina and Albir (1998), translation technique describes the result and it can be used to classify various solutions of translation. They define translation technique as a procedure which is used to analyze and categorize the way of the equivalent works.

Molina and Hurtado albir (1998) says that “Vinay and Darbelnet as the first classifier of translation procedure, *Stylistique comparée du français et de l’anglais* (SCFA), that it had a clear methodological purpose”. They classify the translation technique into several parts, such as borrowing, calque, literal translation transposition, modulation, equivalence, adaptation, explicitation, implication, etc. This research conducted with explicitation procedure. It fits with the translation from Bahasa Indonesia into English, especially in movie works in order to cover the global reader. According to Vinay and Dalbernet in Molina and Albir (1998), say that

explicitation is to introduce information from the ST that is implicit from the context or the situation. For example:

ST: *Saya tau aturan di perusahaan ini. Harus pake sepatu. **Udah**. Mengkilat lagi.*

TT: I know this company's rules. We have to wear shoes. **I'm wearing them.**  
Nice and shiny.

In the example above, the word “udah” (sudah) is rendered into English as “I'm wearing them”. The Indonesian word has implicit meaning and if it translated in literal translation impacts on the readers or viewers points of view's, it will be confusing. In contrast, the English as TT has explicit meaning that it gives more information of the implicit meaning of the ST. Thus the readers or viewers will understand the meaning of ST that Cacing is wearing shoes.

## 2. Explicitation

Explicitation has been generally defined as introducing information from the ST that is implicit from the context or the situation. Explicitation is very elusiveness when it is conducted in a research on the translation phenomenon. It will be better to understand about what explicitation means first. Then, this subchapter would describe the explicitation procedure based on some scholars.

### a. Notions of Explicitation

Generally, explicitation is based on ‘explicit’ and ‘implicit’ terms. According to Carston (2002) explicit information is when it is encoded in linguistic forms, while



implicit information is when it is repairable only by inference. In other words, the terms ‘explicit’ and ‘implicit’ can be called as ‘encoded’ and ‘inferred’ terms.

The first concept of explicitation was introduced by Vinay and Dalbarnet in their work of *Stylistique comparée du français et de l’anglais: Methode de traduction* (1958). They (1958) define that explicitation is a procedure that translates TT more *précision* in context or situation than implicit ST in Murtisari (2011). The word *précision/ préciser* come from French word. It means ‘to specify, make clear, clarify, to be more specific about, to name, specify’ (Collins Robert French Dictionary, 2000). In addition Murtisari (2011) says that the concept of clarity is relative; it depends on the reader’s or viewer’s point of view, it will be better if the TT is more helpful to the readers or viewers. A message will convey clearly to them. Moreover, she (2011) says that the term *précision* is only to clarify the ST linguistic form in order to get more information in TT. Further examination, Vinay and Dalbarnet (1995) say that explicitation is “expresses a contextual [contextual]/ situational element which is unexpressed in the source language”.

Murtisari (2011) gives her statement that in Vinay and Dalbarnet’s view, explication can be implemented by modulation procedure. Modulation can be called as to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural (Molina and Hurtado, 2002). Another procedure which is implemented by explicitation is addition. Nida (1954) says that addition is not focused on restriction information but to add such as grammatical words, classifiers

and connectives to create 'structural alteration'. This procedure involves explicitation in order to avoid ambiguity and misunderstanding meaning.

Another scholar is Blum Kulka. She (2000) prefers explicitation as a technique or a process. Murtisari (2011) says she is the first scholar who argues that explicitation is the process of discursal shifts. Meanwhile, Blum Kulka refers explicitness to lexical increase and it happens because of the differences of grammar/stylistic preference between two languages.

In other side, Klaudy and Karoly (2003) state that explicitation is replacement of general meaning of SL into specific meaning of TL. Murtisari (2011) says that "they not only include substitution and the introduction of new words, but also the shift of formal/structural features that puts more focus on parts of the target language text that would otherwise receive". They include the type of explicitness that is normally applied in contrastive linguistics and register analysis:

- a) A SL unit with a general meaning is replaced by a TL unit with a more specific meaning
- b) The meaning of a SL unit is distributed over several units in the TL
- c) New meaningful elements appear in the TL text
- d) One sentence in the ST is divided into two or several sentences in the TT
- e) SL phrases are extended or 'raised' to clause level in the TT

However, they also investigate implication. It happens when:

- a) A SL unit with a specific meaning is replaced by a TL unit with a more general meaning
- b) The meanings of several SL words are combined in one TL word
- c) Meaningful lexical elements of the SL text are omitted in the TL text
- d) Two or more sentences in the ST are combined into one sentence in the TT
- e) ST clauses are reduced to phrases in the TT.

The combination of type above may be problematic in some contexts of explicitation. Murtisari (2011) says that based on combination type by Klaudy and Karoly (2003), there is problematic in order to explicitation because sometime explicitation may be more general to explicit the inferred meaning of ST.

## **b. Murtisari's Explicitation Model**

### **1) Relevance Theory**

Sperber and Wilson (2006:607) say that "Relevance theory may be seen as an attempt to work out in details one of Grice's central claims: that an essential feature of most human communication is the expression and recognition of intentions". In addition, Murtisari (2011) says that she prefers to relevance theory because "it's clear view of the inferential nature of communication and the theory's non-literal approach to meaning and interpretation".

Moreover, Murtisari (2011) says that the focus of Relevance Theory is the human communication that is based on their relevance principles. It causes of personal attention and thought will automatically adapting toward the information to

get the relevance information to get the conclusion of it in his mind. Because the aim of communication is claim someone attention to get the relevant information as the speakers or writers says in his mind (Sperber and Wilson, 1987:697).

## **2) The Explicatures as the Explicit and Implicit Distinction**

According to Murtisari (2011), Relevance Theory has the concept of explicature and implicature to represent the difference between the explicit and implicit. The distinction is based on Grice notion in Murtisari (2011) of ‘what it said’ and ‘what is implicated’ which has been contribution to study of meaning and interpretation. Here are the examples, the first sample are the explicature and the second one is the sample of implicature, as the following:

Shop owner : so you remember it all?

Dadang : relax, I’ve written down all your orders here.

Dadang is reply to the shop owner may lead her to infer, for instance, that Dadang doesn’t remember all the orders. So, he writes them down the order in a note or he remembers all the orders. From these inferences, the shop owner may imply a conclusion that Dadang has already remembered all the order because he also writes down all the orders in a note. This conversation is the example of implicature because Dadang’s reply to the shop owner is different utterance with what the shop owner’s asks. According to Sperber and Wilson (1987), implicature is a sentence that is clearly has a really different logical sentence than the source text utterance. This

implicature is considered “strong” because it is important to get more information to understand the utterance. Then another example is as the following:

Ciko : did he make it, Koboi?

Koboi (with a happy smile): yes he did.

Conversation above happens between Ciko and Koboi when they assessed Cacing’s progress motorcycle training session to reach the best time before he goes through the motorcycle race against Melly. Koboi’s short reply to Ciko might communicate the following explicatures:

- a) Cacing can reach the best time in his motorcycle race training.
- b) Koboi is happy that Cacing can reach the best time in his motorcycle race training.
- c) Koboi believes that Cacing can reach the best time in his motorcycle race training.

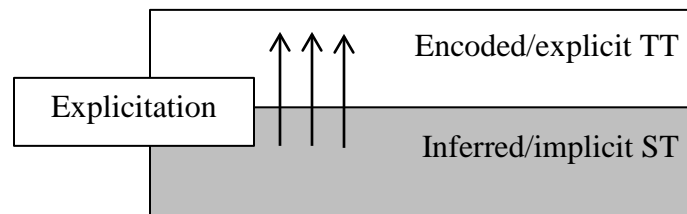
These are Ciko’s explicatures that might be emerged from the conversation above. Ciko might emerge the explicature with the simple proposition in first explicature or higher-level explicature in third explicature. In a context where Koboi is a passionate in Cacing’ progress to reach the best time but Cacing not be able to reach the best time, Ciko may get the second explicature.

According to murtisari (2011), the concept of explicature is based on the Grice’s “what is said”. Some different utterances may have the same explicatures, but a different degree of explicitness. Sperber and Wilson (1986) say that explicitness is

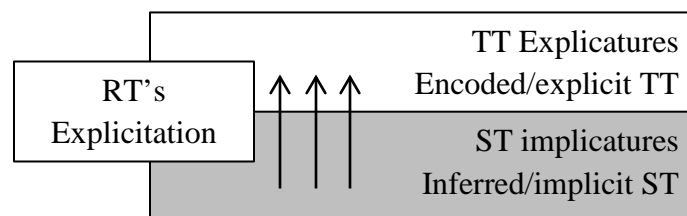
“both classificatory and comparative”. Classificatory depends on explicit and implicit, but comparative because it is gradable. Both of the can be addressed by relevance theorist. While with the comparative nature of explicitness, Murtisari (2011) says that “explication within explicatures is also possible”.

### 3) Explication Based on Relevance Theory

In order to apply the concepts of explicature and implicature to explication, some adjustment is needed. Murtisari (2011) says that it causes that Relevance Theory only discusses explication of implicatures into explicatures which is beneath the tree. While, Murtisari also gives her figures which is defined explication covers shifts from the inferred to the encoded. As follow:



*Figure 1: Traditional explication (Murtisari: 2011)*

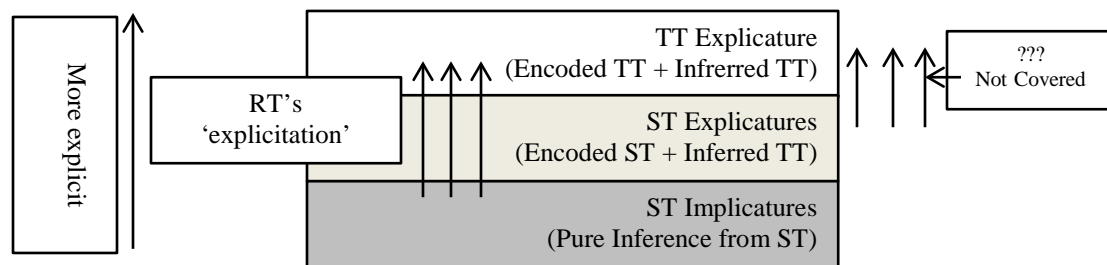


*Figure 2: Relevance Theory's explication (Murtisari: 2011)*



Based on the two diagrams above, Murtisari (2011) says that RT covers all of inferential meanings areas which is not done by traditional concept in order to shift to the explicit. In other side she also gives her figure that shows the shift within explicature. This are covered separately in the concept of the utterance logical forms.

Here as follow:



*Figure 3: Murtisari's Relevance Theory (Murtisari: 2011)*

From the diagram above, Murtisari (2011) says that in order to investigate explication in translation studies, it would be helpful if researchers develop the explication framework to include the shifts within explicatures. Moreover, she says that she purposes two types of explication as an alternative to the Relevance Theory concepts of explication, they are 'scalar' and 'categorical' explication.

### **c. Types of Explication**

In this subchapter, there are three points that will be discussed. It starts with the Scalar Explication. The second point is the Categorical Explication and the last point in this subchapter is reasons of explication. To get the clear view for the reader

of each subchapter, the researcher will add the most suitable examples and the explanation of each example.

### 1) Scalar Explication

According to Murtisari (2011), “scalar explication refers to explication shifts within explicature”. This is done by encoding TT of inferred information from the source text’s explicatures. This is ‘scalar’ because the inferred meaning is only conveyed explicit by its category and only makes explicit in terms of degree. Here is an example.

ST: “*Mau pergi kemana?*”, tanya Anton kepada Sari

TT: “Where are you going?”, Anton asked Sari

(Murtisari, 2011)

In the above example, the Indonesian text does not identify the subject “you” as referring to Dadang and Indonesian has no tense system. The English translation, however, encodes the subject “you” and also the tense and aspectual markers of the verbs (“are going” and “asked”). Thus, there are three shifts in the rendering: the encoding of “you”, the tense “are going”, and the past tense “asked”. These shifts may be considered “scalar” because they are development of the ST forms and the target language still shares the same explicatures as the source language. They represent explication shifts because the meanings spelled out are already explicit within the Indonesian context. However, they become more explicit in terms of

degree when they are encoded in the English target language. The scalar explicitation by Murtisari can be represented as the following:

$X \sqsubset X'$ , in which  $X'$  is a development of the form  $X$  and is more explicit than  $X$ , and  $X'$  represents the same explicature as  $X$  does.

## 2) Categorical Explicitation

According to Murtisari (2011), “categorical explicitation refers to shifts of meaning from the implicature to explicature and is categorical because it transforms the shifted meaning from one category to the other, i.e., the implicit to the explicit”. Here is an example.

ST: “Dinginnya!” kata wanita itu. (“So cold!” said the woman.”)  
 Ia segera menutup jendela besar itu dan meminta maaf.  
 (“He immediately closed the big window and apologized.”)

TT: “It’s freezing! *Could you close the window, please?*” the lady said.  
 He closed the big window immediately and apologized.

(Murtisari, 2011)

The spelling out of “Could you close the window, please?” in the TT may be considered categorical because, although it is an implicature of what the lady said (“So cold!”), it is part of the explicature in the translation. Thus the information has moved to a different category. On the other hand, it may be considered an explicitation because it makes the spelled out meaning more accessible by its being encoded (whereas before it was only inferred). Then, the categorical explicitation by Murtisari can be represented as the following:

$X \sqsubset X'$ , in which  $X$  is an implicature in the  $ST$  and becomes an explicature  $X'$  in the  $TT$ .

Considering two types of explicitation above, Murtisari defines explicitation into more specific; she (2011) says explicitation as “shifts of meaning from the implicit to explicit or simply to higher degree of explicitness”. It is more specific level because by her definition of explicitation, it could be seen which more specific level of meanings are involved in the explicitation shifts (Murtisari, 2011).

### **3) The Reasons for Explicitation**

According to Larson (1984), explicating the information is needed to make it clear and easy to be understood. From the statement above, it can be concluded that explicit is very important in the process of translation. It can be a requirement to avoid the ambiguity of the information. Meanwhile, translators should have the appropriate reasons to make explicit of the information in  $ST$ . Larson also says that there are four guidelines of translator why the implicit information is made explicit in the  $TT$ . Those are as the following:

#### **a) Required by the grammar of the receptor language**

First the reason is made more explicit of  $TT$  than  $ST$  when it required by the grammar of the receptor language. The example is below:

ST: *Berbintang Aries*.

TT: **Her** star sign **is** Aries.

“*Berbintang Aries*” is translated into “*her star sign is Aries*”. This translation is a phenomenon of explicitation. It is important to make explicit of the inferred meaning of Bahasa Indonesia’s ST. Adding the tense (is) can be said that it is the reason of explicitation. It is because of Bahasa Indonesia system doesn’t have specific tenses, while English has specific tenses in order to differentiate the time when something happened: present, future, and past. Then English has pronoun system. Adding the word *her* in the TT, it seems to specify who is taking part in the discourse or conversation. Then, to get good explicitation and to understand by hearer of the ST into TT in English so the translation of “*Berbintang Aries*” must be “*Her star sign is Aries*” because the expression refers to a woman names Melly. As a result, in this phenomenon of explicitation from Bahasa Indonesia into English has a reason because it required by the grammar of the TT.

#### **b) Necessary for correct and clear expression of the source meaning**

For the second reason is when necessary for correct and clear expression of the source meaning. The example is below:

ST: *Saya tau aturan di perusahaan ini. Harus pake sepatu. **Udah**. Mengkilat lagi.*

TT: I know this company’s rules. We have to wear shoes. **I’m wearing them.**  
Nice and shiny.

The word "udah" is translated into another form in TT "*I'm wearing them*". This is the phenomenon of explicitation because the information is truly implied in ST but it is conveyed explicitly in TT. The meaning of "udah" (*sudah*) in ST has the meaning that the speaker has already obeyed the company's rule to wear shoes. However, to get the clear and correct expression of the ST and in order to make easier for viewer to understand the meaning of ST meaning, it would be "*I'm wearing them*". Its meaning is closely same explicature with the ST. As a result, making explicit the information in the target text is needed for correct and clear expression of ST.

**c) Needed for naturalness of style or to create the same emotive effect as the source text**

The third reason is when needed for naturalness of style or to create the same emotive effect as the source text. The example is below:

ST: *Maju loe! Beraninya cuman di atas batu!*

TT: Come here! **You have no guts!**

"*Beraninya cuman di atas batu!*" is translated into "*You have no guts!*". The ST implies that the speaker wants to ridicule someone in the top of rock to come near to him in order to show if he is the real man or not, not only to speak courageously but also to fight one by one. However, the ST is translated into "*You have no guts!*", the sentence seems unnatural and different in form but it has same meaning with ST. It is natural in English language. This phenomenon implies that explicitation happens because of the naturalness of style or to create the same emotive as the ST.



**d) Only if the information is truly implied in the source text**

The last reason is only if the information is truly implied in the source text.

The example is below:

ST: *Anjing!*

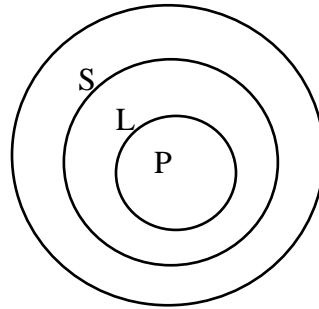
TT: There is a dog! *Let's get out of here!*

“*Anjing!*” is translated into another form in the target text “*There is a dog! Let's get out of here!*”. This is not a failure of translation process. It is only to make clear utterance or clear information of ST into TT. It is because the meaning of ST is truly implied. So by adding the clause “*Let's get out of here!*”, the hearer will be easier to understand the ST utterance because the information is conveyed explicitly in TT. The hearer will understand that there is a ferocious dog. So, he must run away or get out of the place.

### **3. Language Systems**

#### **a. Language Level**

According to Halliday and Matthiessen (2004), language level is a major dimension of structural organization capable of being analyzed separately from other dimensions, it can be differentiate into three levels; phonology or graphology, grammar and semantic. Here is the figure as follow:



Note: S (semantic), L (lexicogrammar), P (phonology)

*Figure 4: Language levels by Halliday and Matthiessen (2004)*

#### **b. Language Rank**

- 1) Clause. According to Halliday and Matthiessen (2004), it is a group of words, consisting of a subject and a finite form (tense and subject of the verb) of a verb which might or might not be a sentence. Clause is divided into dependent and independent clause.
- 2) Phrase. It is a group of words which is part rather than the whole of a sentence
- 3) Word. It is a single unit of language which has meaning and can be spoken or written.
- 4) Morpheme. It is the smallest bit of language that has its own meaning, either a word or a part of a word.

#### **4. Subtitling**

##### **a. Definition of Subtitling**

Subtitling is a translation of spoken source language (SL) into target language (TL). It provides a text which is usually in the bottom of the screen. This method of altering the source language to the target language enables the audience to experience the target language. In short, it renders a spoken language as the source into a written language as the target language. Another definition of Subtitling is textual versions of the dialog in films and television programs, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language or a written rendering of the dialog in the same language with or without added information intended to help viewers who are deaf and hard of hearing to follow the dialogue.

##### **b. Types of subtitling**

There are two types of subtitling that can be distinguished according to Venuti in Baker (2001:246):

- 1) Intralingual subtitling (vertical, in the sense that it involves taking speech down in writing, changing mode but not language), includes subtitling of domestic programmes for the deaf and hard of hearing and subtitling of foreign-language programmes for language learners.

- 2) Interlingual subtitling (diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

**c. Process of subtitling**

The four main steps in the preparation of subtitling are:

- 1) The dialogue is translated into text.
- 2) The translated text is shortened to ensure that it is legible on the screen.
- 3) The subtitles are tagged to indicate their timing relative to the program.
- 4) The data file containing the entire subtitle (text and time-code data) is stored in the PC.

**5. *The Tarix Jabrix 3***

*The Tarix Jabrix 3* is a fiction movie that was directed by Iqbal Rais and it was released in 2011. It tells about a group of bikers, named Tarix Jabrix. The members are Cacing or Caca Sutarya, Dadang, Mulder or Mulyana Derajat, Ciko and Coki. They had a mission from Cacing's insurance company to negotiate with their old enemy, Road Devils, in order to stop their violence because there were many victims and much insurance is claimed as the result of their violence.

When Tarix Jabrix gang went to Bandung without their motorcycle, they could be paralyzed by Road Devils which had a new leader or general, Melly. She is a vicious and beautiful leader. Not only money is taken by Road Devils but the

company's car was also broken by them. And then, because he lost in a race his love jacket was also taken by Melly. It made the Cacing's honor down.

Cacing felt so shy. He became more emotional when his mother was also attacked by Road Devils. He declared a red flag with Road Devils. They were helped by Barokah, the former of Road Devils general who wanted to coup d'état the new Road Devils general, Melly. The Tarix Jabrix made an appointment with their enemy to remake a bike race within the requirement stated that whom is lost, his or her bikers group must be banned. Melly agreed with that challenge. Then the Tarix Jabrix trained hard with the Laksamana Roda Gila and he had a strategy that was required by Barokah, he must make a closer with Melly or take her heart. As the result, when he started his strategy, he truly felt interesting and felt in love with Melly, and so did her.

In the dead time of the race, Barokah took an opportunity in order to the good relationship of Cacing and Melly. He made provocation between Melly and Road Devils members, if Melly wanted to sell the Road Devils honor to their enemy. She was strike by the Barokah provocation. Melly's blood moved on her head. She thought that their relationship was true.

During the race Cacing wanted to tell the fact that he really loves Melly so much. He told the fact about the Road Devils violence to Melly but she disagrees with Cacing's information. She said that she did not order her members to make violence. Because of Melly's statement, the violence of Road Devils had a bright

light, all damages were made by Barokah, he wanted to coup d'état the general of road Devils so he made violence in Bandung. And then, the two groups united with the requirements is no violence in Bandung and must have a good attitude.

## **B. Conceptual Framework**

The aim of this research is to discuss how the translation of explicitation in the audio-visual translation, especially in subtitling. It mainly concerns the translation product of *The Tarix Jabrix 3* movie. This research is focused on the identification of its types of explicitation and the reasons of explicitation occurrence in the translation of explicitation.

Those are some theories used as the framework of this research. Those theories help to analyze the problem formulated in this research and also to set up a standard judgment in analyzing the data. Moreover, the field of this research is audiovisual translation, especially subtitling. Researcher in this field mainly discuss about subtitling in different system and culture languages.

In this research, the different types of explicitation will be first discussed. As references for the analysis, some relevant theories are used in this first discussion such as, theories of subtitling and Murtisari's explicitation procedure based on relevance theory. Then, the second discussion is the reasons of explicitation occurrence in the translation from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie are also applied.

In the explicitation frame, it used the theory explicitation by Vinay and Dalbènet. According to them in Molina and Albir (1998), Explicitation is translating the implicit meaning into the explicit meaning in the ST. According to *Oxford English Dictionary* (1989), the adjective “explicit” itself has been described as having several meanings: “developed in detail; hence, clear, definite”; “distinctly expressing all that is meant; leaving nothing merely implied or suggested”; and “sexually explicit, that describes or portrays nudity or sexual activity”. In general, explicit relates with visibility, comprehensibility, and accessibility of something that has already been expressed. Then, In the *Oxford English Dictionary* (1989), the adjective “implicit” has several entries, among which are “implied though not plainly expressed; naturally or necessarily involved in, or capable of being inferred from, something else”; and “virtually or potentially contained in”. In general, implicit means indirect accessibility, being contained by something else, or implication.

Meanwhile, from the meaning of explicit and implicit above, it emerge the term of explicitness and implicitness information. A piece of information can be called as “explicit” only when it is encoded in linguistics forms; whereas the information can be called as “implicit” when it is recoverable only by inference.

In the types of explicitation frame, it consists of two types of explicitation. The types of explicitation are based on Murtisari’s explicitation model (2011). She defines explicitation as shifts meaning from implicit meaning in ST to the explicit meaning in TT or simply to higher degree of explicitness. Explicitation is classified

into two parts; scalar and categorical explication. Scalar explication refers to explication shifts within explication. Then, categorical explication refers to shifts of meaning from the implicature of the ST into the explication in the TT and is categorical because it transforms the shifted meaning from one category to the other.

The next framework is related to the first problem formulated. After the researcher finds the types of explication in the data, then he analyzes the reasons of explication occurrence in the data. The reasons will be divided into four reasons; *when required by the grammar of the receptor language, when necessary for correct and clear expression of the source meaning, when needed for naturalness of style or to create the same emotive effect as the source text, and only if the information is truly implied in the source text*. The four reasons above are proposed by Larson (1984).

### **C. Analytical Construct**

In the analytical construct, the figure is made from general features moving step by step to more specific ones. To start analyzing, firstly the researcher observed the source texts and compared it with the target texts, and then researcher observed the target texts to figure out the explication phenomenon of Bahasa Indonesia-English translation in *The Tarix Jabrix 3* movie. The findings were used to analyze the types of explication that occurrence in the data. Then, each datum will be analyzed for the reasons that motivating the occurrence of explication.



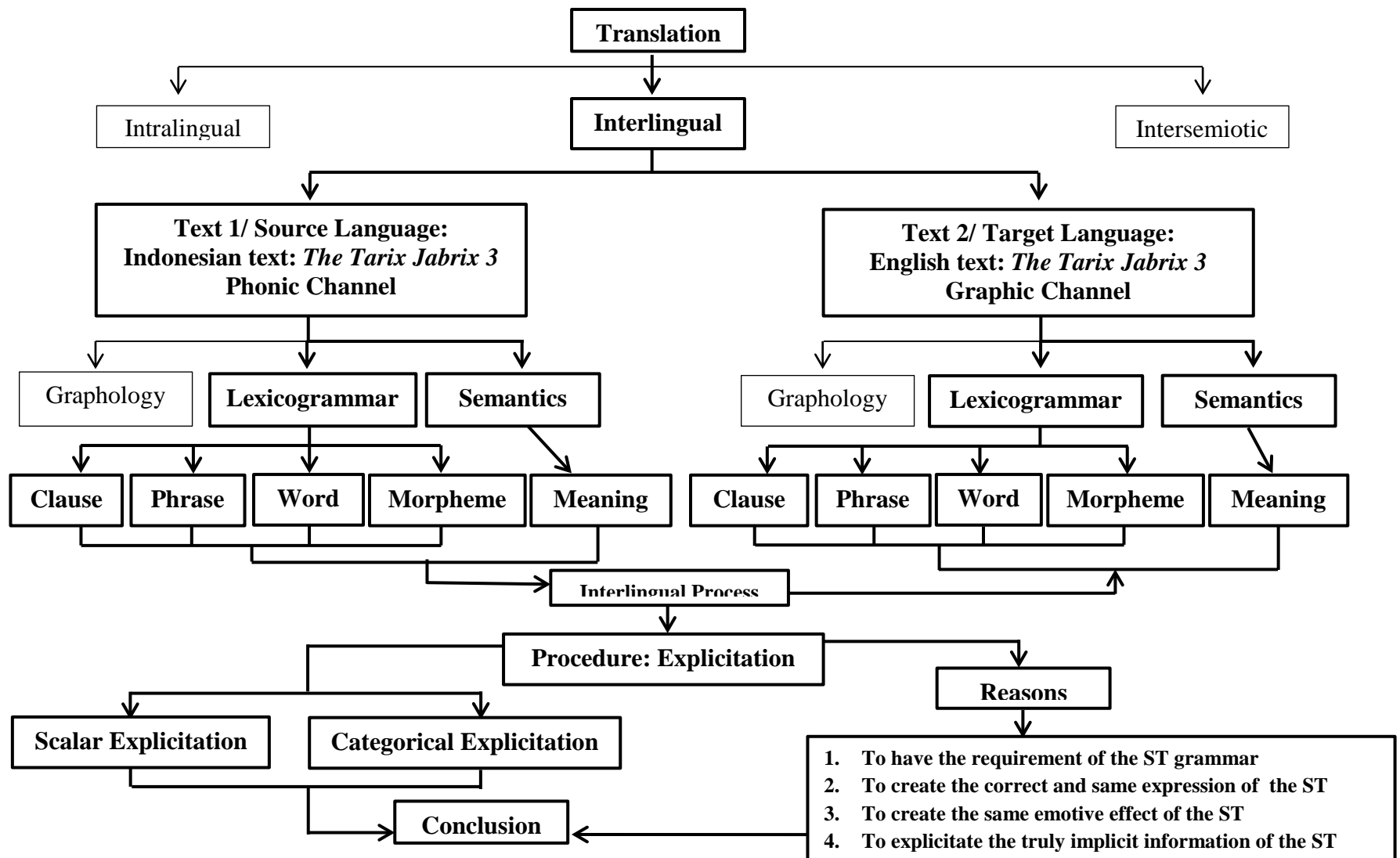


Figure 5: Analytical Construct



#### D. Related Research

There have been many researchers analyzing the explication procedure based on Relevance Theory. One of them is Elisabeth Titik Murtisari in 2011, *Relevance-Based Framework for Explication/Implication: A New Alternative*. It starts with explication in translation studies because of its elusiveness. Then, this study has analyzed the alternative way to approach the phenomenon of explication and implication in translation through Relevance Theory. Explication has generally meaning as spelling out the information which is implicit in source text. Her concept of explication is based on traditional concepts of inferred or encoded distinction. She also gives easy types of explication, scalar and categorical explication, based on Relevance Theory which is helpful for other researchers to conduct their translation research of explication.

Another researcher who conducted the explication procedure based on Relevance Theory is Rosaria Mita Amalia in 2008 from Padjadjaran University Bandung, *Implicit Meaning: Sperber and Wilson's Relevance Theory*. This research is focused on the Sperber and Wilson's arguments about Relevance Theory in the relations of implicit meanings. They also say that a successful conversation is based on the compromise from who takes part in the discourse. This research also differentiates the concept of explicature and implicature in a relation with Relevance Theory. In the conclusion of this research, the researcher found that when a language

is used in a communication, it will appear in another encoded which uses in certain language in order to get the relevant information between the speaker and hearer.

## **CHAPTER III RESEARCH METHOD**

### **A. Research Approach**

This research employed descriptive-qualitative method which applied a content analysis technique. Surakhmad (2004:139) states that a descriptive research is a method in which the researcher collects, arranges and interprets the data to solve the problems. It is concerned with providing the description of the phenomena that occurs naturally without the intervention of an experiment treatment. This method was applied to analyze the explication procedure in *The Tarix Jabrix 3* English subtitle.

### **B. Data and Data Sources**

The data in this research were clauses which contain the implicit meaning found in the phonic channel or Bahasa Indonesia of *The Tarix Jabrix 3* and their translation which spelled out the implicit meaning in the graphic channel or English. Then, the sources of the data are the Bahasa Indonesia text as the phonic channel and the English text as the graphic channel of the original DVD of *The Tarix Jabrix 3*. It is the movie that was produced by Iqbal Rais and published in 2011 by PT. Starvision.

### C. Research Instruments

In a descriptive qualitative research with content analysis method, the main instrument is the researcher himself who has to observe, make documentation or collect the data, and finally analyze them. It is supported by Moleong (2001: 121) stating that in descriptive-qualitative research, the researcher plays the role as the designer, the data collector, the analyst, the data interpreter, and the reporter of the research findings.

The secondary instrument is the data sheet which is used to record and classify the data. Table 1 is the example of the data sheet format.

Table 1: **Data Sheet**

Code	Text 1 expressions Phonic Channel Bahasa Indonesia	Text 2 expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
60/18:03/SE/R12	Cacing: <b>kabur</b> , Bet!	Cacing: Bet, <b>let's</b> <b>get out from here!</b>						

Note:

- E : explication
- SE : scalar explication
- CE : categorical explication
- R : reasons of explication
- 1 : when required by the grammar of the receptor language
- 2 : when necessary for correct and clear expression of the source meaning
- 3 : when needed for naturalness of style or create the same emotive effect of ST
- 4 : only if the information is truly implied in the ST

## **D. Research Procedures**

### **1. Data Collection Technique**

In this research, the data were collected by using data comparative observation. Firstly, the researcher observed the data by watching *The Tarix Jabrix 3* movie. Secondly, the researcher wrote the transcript of the dialogues that occurred in the movie using the subtitling texts below the screen in the data sheet. The table was to classify the types of explication, scalar or categorical explication, which occurred in the translation of Bahasa Indonesia-English movie texts of *The Tarix Jabrix 3*. This study was also conducted to explore the reasons of translators to manage the implicit information of Bahasa Indonesia as source language to be explicit of English as target language in *The Tarix Jabrix 3* movie.

### **2. Data Analysis**

The process of data analysis is conducted based on the following steps:

- a. watching the movie *The Tarix Jabrix 3*;
- b. collecting the data; clauses, phrases, words and morphemes that have implicit meaning in *The Tarix Jabrix 3* movie;
- c. looking for the translation of clauses, phrases, words and morphemes that have explicit meaning of ST in *The Tarix Jabrix 3* movie;
- d. evaluating the validation of the data by the thesis supervisors;
- e. coding the data, for instance:

Code 30A/43:16/SE/R12. It means that the datum is number thirty, at 43:16 minutes in *The Tarix Jabrix 3* movie. Then the type of expcitation is scalar expcitation and the reason of expcitation is number one and two.

- f. analyzing the types of expcitation in the data; scalar or categorical expcitation;
- g. analyzing the reasons factors of the translator in the process of translation in *The Tarix Jabrix 3* movie;
- h. analyzing the finding by relating them to theoretical context of the study; and
- i. drawing conclusion and purposing some suggestions and implications.

#### **E. Trustworthiness**

Moleong (2001: 173) states that there are four criteria of validity and reliability to obtain the trustworthiness of the data. They are credibility, transferability, dependability, and conformability. For the first criterion, the researcher performed in deep and detail observation on the data in order to achieve the credibility of the data. To get the best data, the researcher asked his thesis consultants to validate the data. In addition, this research also used *Kamus Besar Bahasa Indonesia* (KBBI) and *Oxford Advanced Learner's Dictionary* to validate and confirm the data. To get transferability, the researcher read and reread the data and then collected them into the data sheet. To achieve the degree of dependability, the researcher applied a triangulation technique; the data were shared with some of his friends of class A of English Language and Literature study program of Yogyakarta State University, majoring in translation and a postgraduate student of English



Translation of Sebelas Maret University. Then, it was consulted with the researcher's consultants. To achieve the degree of conformability, the researcher checked the data and analysis from the consultant's points of view; Drs. Asruddin B. Tou, M.A., Ph.D. and Yosa A. Alzuhdy, S.S., M.Hum.

## **CHAPTER IV RESULTS AND DISCUSSION**

This chapter consists of two parts. The first is results and the second is discussion. The data used in this research are two text expressions, phonic text and graphic text. The phonic text expression is Bahasa Indonesia text of *The Tarix Jabrix 3* as ST and the graphic text expression is English text as TT. The data findings are served as the tables based on two research problems formulated which are the types of explication and reasons of explication which emerge in *The Tarix Jabrix 3* movie. The results are also presented in percentages of the phenomena occurring with brief explanations. In the discussion, the findings are more deeply discussed by presenting some examples of the analyzed data.

### **A. RESULTS**

#### **1. The Explication Types in Translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* and Its Subtitle**

This research discovers explication phenomena from Bahasa Indonesia-English language in *The Tarix Jabrix 3* movie by Iqbal Rais, where the researcher finds some types of explication in the movie. This is based on Murtisari's types of explication, i.e. scalar and categorical explication. The table below shows the percentage of the types employed in translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie.

**Table 2: The Frequency and the Percentage of the Types of Explication in Translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* and Its Subtitle**

No.	Types of Explication	Frequency	Percentage
1.	Scalar Explication	315	98.74%
2.	Categorical Explication	4	1.25%
	<b>Total</b>	319	100%

The table above shows that there are 314 or (98.74%) translation using scalar explication and 5 or (1.25%) translation using categorical explication. It shows that the translator inclined to use scalar more than categorical explication in the translating from Bahasa Indonesia into English in *The Tarix Jabrix 3* movie.

## **2. The Explication Reasons in Translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* and Its Subtitle**

Based on the first findings below, this research discovers the reasons of explication based on the data in *The Tarix Jabrix 3* English subtitle. The reasons of explication are based on Larson's theory (1984) of translation using explication procedure. These reasons are divided into four parts; (1) *when required by the grammar of the receptor language*, (2) *when necessary for correct and clear expression of the source meaning*, (3) *when needed for naturalness of style or to create the same emotive effect as the source text*, and (4) *Only if the information is*

*truly implied in the source text.* The table below shows the percentage of the reasons of explicitation employed in translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie.

**Table 3: The frequency and the Percentage of the Explicitation Reasons in Translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* and Its Subtitle**

No.	Reason of Explicitation	Frequency	Percentage
1.	because it requires the grammar of the receptor language	32	10.03%
2.	because it is necessary for correct and clear expression of the source meaning	52	16.3%
3.	because it is needed for naturalness of style or create same emotive effect of ST	26	8.15%
4.	because the information is truly implied in the ST	2	0.63%
5.	combination of reasons 1 and 2	124	38.87%
6.	combination of reasons 1 and 3	46	14.42%
7.	combination of reasons 2 and 3	14	4.39%
8.	combination of reasons 1, 2 and 3	23	7.21%
	<b>Total</b>	<b>319</b>	<b>100 %</b>

The table above shows that there are 32 (10.03%) translation using explication procedure based on the reason number one. Then there are 52 (16.3%) translation using explication procedure based on the reason number two. Then, the reason number three is used 26 times (8.15%). Then, the reason number four is used as the reason of explication 2 times (0.636%). Meanwhile, the table only finds that there are four combinations of the reason of explication because sometimes one data uses more than one reason of explication. The first is the combination of reasons of the first and second reasons occurs 123 times (38.87%). The second is the combination of reasons of the first and third reasons occurs 47 times (14.42%). The third is the combination of reasons of the second and third reasons occurs 14 times (4.39%), while the last or the fourth is the combination of reasons of the first, second and third reasons occurs 23 times (7.21%).

In order to make a clear description, the table shows the frequency of all data according to their types and reasons of explication.

**Table 4: The Frequency and the Percentage of the Types and the Reasons of Explicitation in Translating from Bahasa Indonesia-English in *The Tarix Jabrix 3* and Its Subtitle**

Reasons	1	2	3	4	1,2	1,3	2,3	1,2,3	Total
	Because it is required the grammar of the target language	Because it is necessary for correct and clear expression of the source meaning	Because it is needed for naturalness of ST	Because it is only if the information is truly implied in the ST	Because it has the first and second reason	Because it has the first and third reasons	Because it has the second and third reason	Because it has the first, second and third reasons	
Types									
<b>Scalar Explicitation</b>	32	52	25	-	124	46	14	22	<b>315</b>
<b>Categorical Explicitation</b>	-	-	1	2	-	-	-	1	<b>4</b>
<b>Total</b>	<b>32</b>	<b>52</b>	<b>26</b>	<b>2</b>	<b>123</b>	<b>47</b>	<b>14</b>	<b>22</b>	<b>319</b>

## B. DISCUSSION

This part contains the discussion of the analyzed data in this thesis. It will be divided into two parts based on the problem formulated in the first chapter. The first part consists of the analysis of the types of explicitation occurrence in the translating

from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. The second part deals with the reasons of explicitation occurrence in the data traced by the types in the first part.

### **1. The Types of Explicitation**

This part aims to analyze the types employed in the translation from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. The types were divided into two groups which are under the frame of Murtisari's explicitation procedure model. 332 translating of explicitation as the data were discovered from Bahasa Indonesia as the phonic channel (source text) compared to English as the graphic channel (target text). To investigate them, the researcher asked his thesis consultants and employed *Kamus Besar Bahasa Indonesia* (KBBI) and *Oxford Advanced Learner's Dictionary* to validate and confirm the data, as the attempt in analyzing the translation of explicitation in *The Tarix Jabrix 3* movie.

#### **a. Scalar Explicitation**

It is the most frequent procedure in the translation by using explicitation procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This type occurs 315 times (98.74%). This type is employed scalar explicitation because it refers to explicitation shifts within explication in the data. Some examples are presented as follows.

Table 5: The Examples of Scalar Explication

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
36/11:01/SE/R13	Papa Mulder: Hey, Mulder, <b>mau kemana?</b>	Mulder's dad: Hey, Mulder, <b>where are you going?</b>
168/52:13/SE/R123	Melly: Ayo, <b>ngapain bengong?</b>	Melly: <b>Why don't you just stand there?</b>
277/1:19:35/SE/R12	Dadang: <b>Siapa</b> May?	Dadang: <b>Who is it</b> May?

(Datum **36/11:01/SE/R13**)

Text 1 expression: Papa Mulder: *Hey, Mulder, **mau kemana?***

Text 2 expression: Mulder's dad: Hey, Mulder, **where are you going?**

The expression above starts in a company's presentation when Mulder disagree with his dad who has a good corporation with a foreigner to save an environment. In Mulder's mind a foreigner is an economic colonizer. Actually, Mulder's dad is true but Mulder takes a bad judge quickly before he reads the proposal presentation. One of the presentation contents is to save the world, especially to build up a clean water system to villagers.

The example above shows that Indonesian text does not identify the subject "you" as referring to Mulder and the time frame of the event since Indonesian does not use a tense system. In the English translation, it encodes the subject "you" and also the tense and aspectual markers of the verbs ('are going'). Thus there are two shifts in rendering: the encoding of "you" and the tense/aspect "are going". Addition



this shift may be considered “scalar” because the development of TT from ST still shares the same explicature.

(Datum **168/52:13/SE/R123**)

Text 1 expression: Melly: *Ayo, ngapain bengong?*

Text 2 expression: Melly: **Why do you just stand there?**

This expression is a part of the movie in which Cacing wants to approach Melly by inviting her to go somewhere with him or to go for a date. This invitation actually is a strategy to defeat Melly in a race competition. This strategy is to break her concentration by finding her a boyfriend because she never has a boyfriend before.

Firstly, text 1 expression comes from lower or informal Indonesian language. “*Ngapain*” is the lower than “*mengapa*” in Bahasa Indonesia. According to *Kamus Besar Bahasa Indonesia* (KBBI), “*mengapa*” means “kata tanya yang menanyakan sebab tentang sesuatu hal” (2008) (why, translated), whereas “*bengong*” means “terkesima” (2008) (expressionless, translated). If it is translated with literal translation it becomes “*why quiet?*”, but to follow the English grammatical system, it will be *why do you just stand there?* Then, the expression above shows that it is “scalar”. There are the same explicature shared from ST into TT. It is indicated in its English translation which encodes “*you*” referring as Cacing and uses the tense “*do*”. Meanwhile, to get more information and clear meaning, the TT the word “*bengong*” (*terkesima*) which means expressionless is translated into “*just stand there*”. From

this explanation it is considered as explicitation shifts because the meanings spelled out in TT are already explicit within the Indonesian context.

(Datum **277/1:19:35/SE/R12**)

Text 1 expression: Dadang: ***Siapa** May?*

Text 2 expression: Dadang: **Who is it** May?

This expression happens when Tarix Jabrix gang, Road Devil gang and Mayang help the earthquake victims in Cicubuy area. When Dadang and Mayang help a child, Mayang's bridegroom comes to help him suddenly. Mayang is so surprised because he rides a motorcycle without fear because he never has the guts to do it before.

The first expression "*Siapa May?*" has an implicit meaning in Indonesian language. According to *Kamus Besar Bahasa Indonesia* (KBBI), "*siapa*" means "kata tanya untuk menanyakan orang atau nama orang" (2008) (who, translated). If it is translated literally, it will be "*Who May?*". Considering Indonesian systems, it is true but considering English grammatical systems it is wrong. Then in the second systems, it must be clear who is taking part as subject and the time frame of the expression. Then, in the second expression, it becomes "*who is it May?*". Thus there are at least two shifts in the rendering: the encoding of "*it*" and the tense "*is*". The development of explicature that is shared from text 1 into text 2 is the same or it can be called as scalar explicitation.

## b. Categorical Explication

It is the lowest frequent procedure in the translation by using explication procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This type occurs 4 times (1.25%). This type employs categorical explication because it refers to explication shifts within explicature in the data, thus the information has moved to a different category. Some examples are presented as follows.

Table 6: **The Examples of Categorical Explication**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
11/06:14/CE/R3	Papa Mulder: <b>Kita sudah ditunggu meeting</b> , sayang.	Mulder's dad: <b>We have to go to a meeting now</b> , my dear.
101/33:23/CE/R4	Coki: <b>Biar tambah seimbang</b> .	Coki: <b>Test your balance</b> .
319/1:24:35/CE/R4	Cacing: Kenapa sih musti ribet?	Cacing: Why do you have to always fight? <b>Take easy?</b>

(Datum **11/06:14/CE/R3**)

Text 1 expression: Papa Mulder: ***Kita sudah ditunggu meeting***, sayang.

Text 2 expression: Mulder's dad: **We have to go to a meeting now**, my dear.

In the first expression, Mulder is playing a game then his father comes and asks him to go to a meeting. This expression has implied meaning that Mulder's Dad asks his son to come to a meeting immediately. The two expressions above may be considered categorical because, in the second expression or TT ("We have to go to a

meeting now”), although it is an implicature of what Mulder’s dad says (“*Kita sudah ditunggu meeting*”), it is part of explicature in the translation. However the two expressions above emerge from different category. The first expression is proposition clause and the second expression is proposal clause. The information has moved to different category. The example above may be considered an explicitation procedure because the meaning conveyed from ST to TT is inferred. Therefore, it is easier to be understood by the viewers.

(Datum **101/33:23/CE/R4**)

Text 1 expression: Coki: ***Biar tambah seimbang.***

Text 2 expression: Coki: **Test your balance.**

As the example of explicitation procedure that spells out the information in TT, these two expressions above are also categorical explicitation. An implicature appears in Coki’s sentence (“*Biar tambah seimbang*”) that is when Coki adds some rocks to the balancing’s equipment test of Cacing, it is to test the Cacing’s balance. When in the TT, it translated into “test your balance”, it can be called categorical because the meaning of first expression is proposition but the meaning of second expression is proposal, Coki offers Cacing to test his balance. It can be concluded that there is a categorical explicitation type of translation because there is a categorical shift of translation process, from proposition into proposal. As a result the ST meaning will be easier to understand by the viewers.

(Datum 319/1:24:35/CE/R4)

Text 1 expression: Cacing: *Kenapa sih musti ribet?*

Text 2 expression: Cacing: Why do you have to always fight? **Take it easy?**

This example is a categorical explication because there is information that has moved into different category in TT. The first expression “*Kenapa sih musti ribet?*” has an implicature that is Cacing wants to his friends on Tarix Jabrix biker’s gang to keep calm and take easy when they start doing something. Then, the information in the TT has moved into different categories “Why do you have to always fight? Take it easy?”. “Take it easy?” is the implicature of the first expression. Beside Cacing said to his friends that he wants his friends to keep calm and do not fight each other, he also give suggest to his friends that everything will be fine when we take it easy. Although the clause “Take it easy?” it is an implicature but it is the part of explicature in the translation. The example above may also be considered an explication procedure because it spells out the inferred meaning of ST in TT.

## 2. The Reasons for Explication

This part aims at analyzing the reasons for explication employed in the translation from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. The reasons were divided into four parts which are under the frame of Larson (1984). The reasons are (1) *when required by the grammar of the receptor language*, (2) *when necessary for correct and clear expression of the source meaning*, (3) *when needed for*

*naturalness of style or to create the same emotive effect as the source text, and (4) only if the information is truly implied in the source text.*

**a. Required by the Grammar of the Receptor Language**

This type occurs 32 times (10.03%) in the translation by using explicitation procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This translation using explicitation procedure is based on the first reason because it requires by the grammar of the receptor language. Some examples are presented as follows.

**Table 7: The Examples of Translating Explicitation because It Requires the Grammar of the Receptor language**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
55/15:44/SE/R1	Cacing: <b>mobilnya mana?</b>	Cacing: <b>Where's the car?</b>
268/1:18:40/SE/R1	Papi Mulder: dunia milik kita.	Mulder's dad: the world <b>is</b> ours.
301/1:22:09/SE/R1	Cacing: ....karena geng motor itu bukan penjahat.	Cacing: ....because biker's gangs <b>are</b> not criminal.

(Datum **55/15:44/SE/R1**)

Text 1 expression: Cacing: ***Mobilnya mana?***

Text 2 expression: Cacing: **Where's the car?**

These expressions happen when Cacing is on the phone with the boss, talking about Cacing's preparation to go Bandung. Then, Mr. Hadi orders Cacing to use the

company car. However when he knows about the car's shape, Cacing and his friends in *Tarix Jabrix* biker's gang are so surprised because the car is very bad look.

The expression above is scalar explication because they not only represent the explication shifts but also the same explicature which is shared from the ST into TT. This explicature is when Cacing asks his boss about where the car is. There is only a little bit difference between the first expression (*Mobilnya mana?*) and the second expression (Where's the car?). It is the time frame that makes the distinction. The different language system in interlingual translation becomes the main problem of the translator which emerges in the translation of Bahasa Indonesia into English. One of the examples is the expression above. The additional word "is" functions as the present time frame of English

(Datum **268/1:18:40/SE/R1**)

Text 1 expression: Papi Mulder: *Dunia milik kita*.

Text 2 expression: Mulder's dad: The world **is** ours.

This example is the part of explication. It considers as scalar explication because there is the same explicature which shares same. When Mulder's dad says "*Dunia milik kita*" and it translated into "The world is ours" to his colleague means that the world is theirs so they must save the world. It happens when they have already finished the meeting and they agree with the proposal to save the environment. Then, Mulder's dad says "*Dunia milik kita*", means that he wants to burn his colleague spirits to support the agreement to save the world. However, there

is a development from the first expression when it translated into the second expression. It is the time frame of English language system. Indonesian language system does not have the time frame system. As a result, “*Dunia milik kita*” is translated into “The world is ours”, there is the word “is” is added in the second expression. It can be concluded that these two expressions is considered as scalar explication because is required by the grammar of the target language.

(Datum **302/1:22:09/SE/R1**)

Text 1 expression: Cacing: ....*karena geng motor itu bukan penjahat*.

Text 2 expression: Cacing: ....because biker’s gangs **are** not criminal.

The expression above happens when Tarix Jabrix and Road Devils help to evacuate earthquake victims. Cacing advices Melly about how are the essential of biker’s gang. He also tells about how to be a good leader of a biker’s gang.

From the first expression, the implicature is biker’s gang is not a criminal. When the first expression “....*karena geng motor itu bukan penjahat*” is translated into “....*because biker’s gangs are not criminal*”, there is same explication shares by two expression above. As a result it called as scalar explication. The two expressions mean that the biker’s gangs are not criminal. There is a development from ST into TT. It is the time frame of English language system. Because Indonesian does not have a time frame in its language systems, in English subtitle or TT the word “*are*” is added. It indicates that the first expression is in a present time



frame. It can be concluded that the example above is the explicitation procedure based on first reason; when required by the grammar of the receptor language.

**b. Necessary for correct and clear expression of the source meaning**

This reason occurs 52 times (16.3%) in the translation by using explicitation procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This reason uses because it is necessary for correct and clear expression of the source meaning. Some examples are presented as follows.

**Table 8: The Examples of Translating Explicitation because It is Necessary for Correct and Clear Expression of the Source Meaning**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
38/11:53/SE/R2	Pak hadi: dan perusahaan akan mengalami bangkrut	Mr. Hadi: <b>Our</b> company will go bankrupt
156/49:24/SE/R2	Coki: <b>Lupa.</b>	Coki: <b>We forgot.</b>
215/1:07:37/SE/R2	Cacing: dia <b>ngadu domba</b> kita sama Road Devils.	Cacing: he turned the Road Devils and us <b>against each other.</b>

(Datum **38/11:53/SE/R2**)

Text 1 expression: Pak Hadi: *Dan perusahaan akan mengalami bangkrut*

Text 2 expression: Mr. Hadi: **Our** company will go bankrupt

The expressions above happen when Mr. Hadi as the boss of Cacing's company gets many insurance claims from many customers in Bandung. It is because of the violence of the biker gang, Road Devils. Road Devils members make damages,

plunders, robberies and much violence which cause many claims insurance to Cacing's company. Because it is dangerous for company's financial situation, Mr. Hadi orders Cacing, as a biker's gang, to save the situation in Bandung.

The example above can be categorized as scalar explication because the same explicature shares in the two expressions; the first expression "*dan perusahaan akan mengalami bangkrut*" is translated into "*our company will go bankrupt*". The ST implies that the company will go bankrupt because of many claims insurance from Bandung. Therefore, the ST is translated into "*our company will go bankrupt*". From these two expressions, it is different form from ST when translated into TT. In the TT, there is an additional word 'our'. It makes the utterance of ST clear when it is translated into TT. As a result, the viewer will understand about the company which will go bankrupt is Mr. Hadi and Cacing's company. Based on this explanation it can be concluded that the example above is categorized as scalar explication with reason number two, it is necessary for correct and clear expression of the ST.

(Datum **156/49:24/SE/R2**)

Text 1 expression: Coki: *Lupa.*

Text 2 expression: Coki: **We forgot.**

This example happens when Coki and Ciko get a special job from their friends from another member's of Tarix Jabrix biker's gang to follow Melly's activity in a day. They get it because it is a strategy to defeat her in a race. Then, when Melly goes to a clothing store they also follow him. When Melly has bought some clothes,

se goes out of the store. Quickly, Ciko and Coki follow her to go out from the store, but suddenly the security catches them because they do not pay the clothes.

In the example above is scalar explicitation type with reason of necessary for correct and clear expression of the ST. This reason emerges in the second expression because there is an additional word ‘we’. When the first expression “*lupa*” which is expressed by Ciko is translated into “*we forgot*”, it is clear that the one who actually forgets to pay the clothes is not only Ciko but also Coki. Because of the additional word ‘we’, the viewer will get it easier to understand the implicit meaning of ST.

(Datum **215/1:07:37/SE/R2**)

Text 1 expression: Cacing: *Dia ngadu domba kita sama Road Devils*

Text 2 expression: Cacing: He turned the Road Devils and us **against each other**.

The example “*dia ngadu domba kita sama Road Devils*” (he turned the Road Devils and us against each other, translated) begins when Cacing explains to his friends that all of the violence in Bandung is the Barokah’s trick to against Tarix Jabrix and Road Devils. Barokah wants to coup de etat the Road Devils general, Melly. Meanwhile, from the two expressions it can be concluded that it is considered as scalar explicitation because there is same explicature which shares same. Cacing imply that Barokah wants to against between Tarix Jabrix and Road Devils. However to get correct and clear expression of the second expression, “*ngadu domba*” is translated into “against each other”. If “*ngadu domba*” is translated naturally, it will be “monopoly”. It is not appropriate with the context of the first expression because it

usually uses in the trading context. As a result to get correct and clear expression the second expression or target language, “*ngadu domba*” is translated into “against each other”. The viewer will understand with the context of the first expression easily.

**c. Needed for Naturalness of Style or to Create the Same Emotive Effect as the Source Text**

This reason occurs 26 times (8.16%) in the translation of explicitation from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. The third reason is employed because it needs for naturalness of style or to create the same emotive effect as the source text. Some examples are presented as follows.

**Table 9: The Examples of Translating Explicitation because It is Needed to Create Naturalness of Style or the Same Emotive Effect as the Source Text**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
35/10:24/SE/R3	Papa Mulder: Hey Mulder, <b>kasih selamat</b> dong	Mulder’s dad: Hey Mulder, <b>shake his hand.</b>
91/30:48/SE/R3	Cacing: <b>kurang ajar!</b>	Cacing: <b>son of a bitch!</b>
218/1:08:10/SE/R3	Cacing: Maju loe! <b>Berannya cuman di atas batu!</b>	Cacing: Come here! <b>You have no guts!</b>

(Datum **35/10:24/SE/R3**)

Text 1 expression: Papa Mulder: *Hey Mulder*, **kasih selamat** dong.

Text 2 expression: Mulder’s dad: Hey Mulder, **shake his hand.**

This example tells about Mulder and his dad. When have already finished meeting with their colleagues and have already agree with the proposal to do a job, Mulder's dad orders Mulder to give his congratulation to their colleagues. However in Mulder's mind their colleagues are colonizer and they only infect his dad to follow them. Therefore he give his congratulate loathly. He does so because he does not read the proposal first. But it is actually wrong because the meeting's proposal is good for his dad's company and his village.

From the Indonesian expression, "*Hey Mulder, kasih selamat dong*", it has explicature that Mulder's Dad orders Mulder to give his congratulate to their colleagues because they had been deal with the proposal's job. Then, it is translated into "*Hey Mulder, shake his hand*", it has same explicature with the first Indonesian's text. The two expressions above are needed for the naturalness of the style or to create the same emotive effect of ST or source language. The expression "*Kasih selamat*" (give his congratulation to someone because of his success or after deal with something) in Indonesian is identical with shaking hand together. It is always done by Indonesian people. It has the same meaning with saying congratulation to someone. Therefore, to get the naturalness of ST or to defend the cultural characteristics of Indonesian, the English version will be "*Shake his hand*". It has same meaning with "*Kasih selamat*".

(Datum **91/30:48/SE/R3**)

Text 1 expression: Cacing: ***Kurang ajar!***

Text 2 expression: Cacing: **Son of a bitch!**

Cacing in this expression wants to express his anger with Barokah to his friends in Tarix Jabrix. He swears because his mother is attacked by Barokah. He is so angry with the Barokah acts. Meanwhile, these expressions are considered as scalar explication because there are same explication which is shared is same. However, if “*kurang ajar!*” is translated naturally, it will be “less of a lesson!”. Its emotive effect does not convey well in the target language or the second expression. As a result, to get the same emotive effect and to be understood easily by the viewer, it will be “son of a bitch!”. The style and the emotive effect which is created by the second expression are same with the first expression. It can be concluded that this example of scalar explication is because it is needed for naturalness of a style and to create the same emotive effect as the source expression.

Datum (218/1:08:10/SE/R3)

Text 1 expression: Cacing: *Maju loe! Beraninya cuman di atas batu!*

Text 2 expression: Cacing: Come here! **You have no guts!**

Before the bike's race between Cacing against Melly starts, Barokah as the former of Road Devils general suddenly comes and tells the nastiness of Melly. He says that Melly wants to sell Road Devil self esteem to their enemy, Tarix Jabrix gang. He also brings a proof, an image when Melly kissed Cacing. Actually, in his deep mind, he wants to coup d'état Melly as the new Road Devils general.

The expression “*Beraninya cuman di atas batu!*”, if it is translated naturally, it will be “*You are courageous only on a stone!*”. The expression and the utterance of

the ST can not be conveyed in the English version. Therefore to bring the naturalness of the source text, the translation would be “*You have no guts*”. The expression and the utterance will be conveyed in the English version. However, the explicature which is shared between two expressions is same. As a result this example is the explication which needs naturalness of the source text.

**d. Only if the Information is Truly Implied in the Source Text**

This reason occurs 2 times (0.36%) in the translation by using explication procedure Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. The fourth reason is employed because the information is truly implied in the source text. Some examples are presented as follows.

**Table 10: The Examples of Only if the Information Is Truly Implied in the Source Text**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
101/33:23/CE/R4	Coki: <b>Biar tambah seimbang.</b>	Coki: <b>Test your balance.</b>
319/1:24:35/CE/R4	Cacing: Kenapa sih musti ribet?	Cacing: Why do you have to always fight? <b>Take easy?</b>

(Datum **101/33:23/CE/R4**)

Text 1 expression: Coki: ***Biar tambah seimbang.***

Text 2 expression: Coki: **Test your balance.**

This example is considered as a categorical explication. Although it spells out the inferred meaning of ST in which Coki adds some rocks to Cacing's balance equipment. It means that he want to offer Cacing to test his balance. It is also the part of explicature in the translation because the information has moved into different category. It can be concluded that because the information is truly implied, the translator changes the category of the two expressions, from proposition into proposal. "*Biar tambah seimbang*" (in order to increase your balance) means that Dadang want to test Cacing's balance. Because the information is truly implied, the translator translates it into different category to make the viewer easier to understand.

Datum (319/1:24:35/CE/R4)

Text 1 expression: Cacing: *Kenapa sih musti ribet?*

Text 2 expression: Cacing: Why do you have to always fight? **Take easy?**

The example above happens when Cacing complains his friends because before he started to do something, they always make any disturbance or fight one another. From this example, it can be seen that the translator uses the explication procedure because the information is truly implied. "*Kenapa sih musti ribet?*" is translated into different category "Why do you have to always fight? **Take easy?**". Although it is an implicature of what Cacing says ("*Kenapa sih musti ribet?*"), it is part of explicature as well. In the second expression or TT it will be clear that by adding "Take easy?" he wants to order his friends that when they start to do something, to keep calm and take easy if and not fight one another.



#### e. The Combination of the First and Second Reasons

This combination of reasons occurs 123 times (38.56%) in the translation by using explication procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. These reasons are used because it requires the grammar of the receptor language and necessities for correct and clear expression of the source meaning. Some examples are presented as follows.

Table 11: The Examples of the Combination Reasons of the First and the Second Reasons

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
76/23:27/SE/R12	Cacing: <b>tunggu apa lagi?</b>	Cacing: <b>what are we waiting for?</b>
190/1:00:17/SE/R12	Papa Melly: <b>kita makan sama-sama?</b>	Melly's dad: <b>why don't we have dinner together?</b>
235/1:11:16/SE/R12	Mulder: <b>terus gimana, Cing?</b>	Mulder: <b>what do we do, Cing?</b>

(Datum **76/23:27/SE/R12**)

Text 1 Expression: Cacing: ***Tunggu apa lagi?***

Text 2 Expression: Cacing: **What are we waiting for?**

From the example, the two expressions are considered as scalar explication because they have same explicature which are shared in the expressions. The first expression explicature is Cacing offers his friends to defeat the Road Devils immediately because they get their motorcycles again. Their motorcycles are padlocked in their garage in Jakarta before because they come to Bandung with

Cacing's company car. To get their motorcycles again, they are helped by Barokah as the former general of Road Devils. However, the two expressions have development from the source expression to target expression. There are the time frame and the correct and clear expression of the source expression. The target expression uses the present tense. It encodes by the word "are waiting". "Are waiting" indicates that the target expression use present tense because English language system does but Indonesian does not have it. Then this translation with explicitation procedure is used because the target expression creates correct and clear expression of the source expression. It is indicated on the word "we". "We" in the target expression can be the clarifier of the source expression. The expression of the source meaning will be clear and correct that not only Cacing but also another members of Tarix Jabrix must be ready to defeat Road Devils immediately.

(Datum **190/1:00:17/SE/R12**)

Text 1 expression: Papa Melly: *kita makan sama-sama?*

Text 2 expression: Melly's dad: **why don't we have dinner together?**

These expressions are considered as scalar explicitation because there is a development of the form of the source expression. The target expression is more explicit than the source expression. Moreover, it has the same explicature that Melly's dad wants to invite Cacing to have a dinner together with him and Melly. The example also shows that there is shift from the source expression to the target expression. It is the tense system "don't". Indonesian does not use a tense system. As

a result, the translator requires the grammar of the target expression to translate the expressions using explication procedure.

Then, to get the correct and clear of the source expression, the translator clarifies the word “*makan*” (eat, translated) in the source expression. The word “*makan*” is translated into “dinner”. It will be more specific because the conversation happens at the night. As a result, if the translator translated “*makan*” into “dinner”, the source expression meaning conveys clear meaning in the target expression.

(Datum 235/1:11:16/SE/R12)

Text 1 Expression: Mulder: *Terus gimana, Cing?*

Text 2 Expression: Mulder: **What do we do**, Cing?

This explication of the source expression is Mulder asks Cacing what they are going to do after they realize that the bridge which connects to the disaster area is broken. The source expression shares the same explication with the target expression but there is some development. The first development is by identifying the subject “we” as referring to Mulder and his friends of Tarix Jabrix and Road Devils. Then, the second development is the time frame (do, present tense) of event. Such a development is because Indonesian does not use a tense system. Meanwhile, from the explanation before, it shows that the translator uses explication procedure because it requires the grammar of the target expression. Then, the two expressions are also use explication procedure because it is necessary for correct and clear expression of the source expression. It indicates on the use of the word “what” and “we”. They can be the clarifier word in the source expression because the meaning is implicit. “*Terus*

*gimana, Cing?*” implies that Mulder asks Cacing what they are going to do after the bridge is broken. When it is translated into “What do we do, Cing?” the source meaning is correct and clear to be understood by the viewer in the target expression.

#### f. The Combination of the First and Third Reason

This combination of reasons occurs 47 times (14.73%) in the translation by using explicitation procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This reason is used because it requires the grammar of the receptor language and necessities for correct and needs for naturalness of style or to create the same emotive effect as the source text. Some examples are presented as follows.

Table 12: The Examples of the Combination Reasons of the First and the Third Reasons

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
194/1:00:43/SE/R13	Papa Melly: ini almarhum istri saya. <b>Mirip Melly yah?</b>	Melly’s dad: that’s my late wife. <b>Melly looks like her, doesn’t she?</b>
201/1:01:44/SE/R13	Melly: Cacing, <b>kamu lucu ya?</b>	Melly: Cacing, <b>you’re funny, you know?</b>
206/1:04:46/SE/R13	Barokah: <b>namanya sekali pukul dua lalat langsung mati.</b>	Barokah: <b>this is killing two birds with one stone.</b>

Datum (194/1:00:43/SE/R13)

Text 1 expression: Papa Melly: *ini almarhum istri saya. **Mirip Melly yah?***

Text 2 expression: Melly’s dad: that’s my late wife. **Melly looks like her, doesn’t she?**

This expression happens when Cacing, Melly and Melly's dad have dinner in the Melly's house. Then, Melly's dad shows Cacing a picture of Melly and her family. He shows someone to Cacing who is Melly's mom. He says that she looks like Melly. From the explanation, it can be concluded that the implied meaning of the source expression is Melly's dad wants to show his family picture to cacing and also show his wife or Melly's mom because she has passed away.

Then, to translate the source expression, the translator uses the reason of because it requires the grammar of the target expression. It can be seen in the target expression in which the word "her", the question tag "doesn't she?" and the tense "looks" are encoded. "Her" in English expression means Melly's mom. Then, "doesn't she?" in English expression means "*yah*". In Indonesian, "*yah*" means to reinforce of something. Meanwhile, in English expression there is a development of tense system (looks, present tense) because English uses the time frame or the tense system but Indonesian does not.

Furthermore, the translator also has another reason to translate the Indonesian expression to the English expression with explicitation, the translator wants to create the same style or emotive effect with the Indonesian expression. It can be seen in the form of the two texts. They have same style. In English expression it can be called as question tag. It is translated the word "*yah*" into "doesn't she". As a result, the same emotive effect of the source expression is conveyed in the target expression.

(Datum 201/1:01:44/SE/R13)

Text 1 expression: Melly: *Cacing, kamu lucu ya?*

Text 2 expression: Melly: Cacing, **you're funny, you know?**

From the two expressions, it is very clear that the reason which is used by the translator is because the source expression needs the correct grammar of the target expression. Then, he also uses the reason of to create the same emotive effect or style of the source expression that motivates him self to translate the source expression. From the first reason, it shows that the source expression needs the correct grammar of the target expression. The encoding of the subject “you” and the tense “are”, can be called as the scalar explicitation because there is the development of the source expression and the target expression is more explicit than the source expression. Indonesian text does not identify the subject “you” as referring to Cacing and the time frame of the event since Indonesian does not use a tense system. Categorized as the scalar explicitation, the two expressions share the same explicature, that is Melly is very happy because of the Cacing acts. As a result, she says her praise to Cacing that he is so funny. Then, to create the same emotive effect of the source expression, the translator translates “*ya*” into “you know”. In indonesian “*ya*” means to reinforce of something. As a result, the source expression creates the same style or the emotive effect in the target text that is Melly praises Cacing that he is so funny.

(Datum 206/1:04:46/SE/R13)

Text 1 expression: Barokah: *Namanya sekali pukul dua lalat langsung mati.*

Text 2 expression: Barokah: **This is killing two birds with one stone.**

These two expressions are the example of scalar explicitation because the explicature which shares in the expressions is the same. The ST means that when Barokah is succeed in defeating The Road Devils, he can be a Road Devils leader again or to coup d'état The Road Devils general, Melly. Then, he tells about this as "*sekali pukul dua lalat langsung mati*". This proverb implies that Barokah actually want to be a Road Devils leader again. However, it influences Cacing and his Tarix Jabrix gang because all of Cacing's strategies come from Barokah. The source expression is considered a proverb. However, to get the naturalness of the ST, the translator translates the Indonesian proverb into "killing two birds with one stone". The translator wants to create the same style of the ST.

These expressions also have shifts from the word "*namanya*" which is translated into "this is" in the TT. Indonesian often uses determiner words in a clause. "*Namanya*" means "it can be called" or concluding something. When, "*namanya*" is translated into "this is", it has close meaning with the ST. "This" means that the strategy to coup d'état Melly works because Melly is considered to be a traitor by Road Devils members. Then, Barokah strategy also influences Cacing because Melly gets angry with Cacing. Before the race, Cacing tries to approach Melly in order to break her concentration in a race competition but suddenly between Melly and Cacing appear the seeds of love. However, before the race, Barokah brings a proof (an image) that makes the Road Devils members think that Melly is a traitor. As a result, Melly is very disappointed with Cacing. Furthermore, the other shift is by adding the word "is". It indicates that English uses the time frame, present time. As a

result, the translator is reason to translate from the Indonesian expression into English expression because it requires the grammar of the receptor language.

#### g. The Combination of the Second and Third Reasons

This combination of reasons occurs 14 times (4.39%) in the translation by using explicitation procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This reason is used because it necessities for correct and clear expression of the source meaning and needs for naturalness of style or to create the same emotive effect as the source text. Some examples are presented as follows.

Table 13: The Examples of the Combination Reasons of the Second and the Third Reason

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
66/20:57/SE/R23	Cacing: .... cewek-cewek memang banyak banget yang <b>penasaran</b> sama gua.	Cacing: .... many girls <b>want to see</b> me.
86/29:10/SE/R23	Cacing: <b>yuk cabutlah!</b>	Cacing: <b>let's go!</b>
179/56:28/SE/R23	Cacing: ah loe belum apa-apa belum <b>KDRT</b> sih!	Cacing: stop doing <b>domestic violence</b> .

(Datum **66/20:57/SE/R23**)

Text 1 Expression: Cacing: .... *cewek-cewek memang banyak banget yang **penasaran** sama gua.*

Text 2 Expression: Cacing: .... many girls **want to see** me.



There are shifts that can be considered scalar explication because the target expression is a development of the ST forms and the TT still shares the same explicature as the ST. The explicature is Cacing proudly says that many girls want to see him because they have never met him before. Then, the context also shows that Cacing proudly shows his enchantment to Melly. Then, to clarify the word “*penasaran*” in ST, the translator translates it into “want to see” because the context of the conversation “*penasaran*” implies that he thinks that many girls want to see him because he feels that he is the handsome one. Meanwhile, the translator chooses the word “see” because it is to get the clearest meaning of the ST. Then, if “see” is changed with another word like “find”, the meaning will be inappropriate with the ST. It can be concluded that the translator wants to create the same emotive effect of the ST. As a result, the two expressions as the example of this research represent explication shifts because the meanings spelled out are already explicit within the Indonesian context in the TT.

(Datum **86/29:10/SE/R23**)

Text 1 Expression: Cacing: ***Yuk cabutlah!***

Text 2 Expression: Cacing: **Let’s go!**

“*Yuk cabutlah!*” implies that Cacing offers his friends to go out of the race track because Cacing is defeated by Melly. Then, to get the clear expression of the source text, the translator translates it into “let’s go!” which is shared the same explicature in the two expressions. Cacing offers his friends to go out of the race

track or to move into another place because the race is over and Cacing is lost. By encoding "let's go", the viewers know the meaning of the ST easily because "*yuk cabutlah!*" comes from the informal language of Indonesian. Then, the translator also needs to create the same emotive effect of the ST in the TT. When "*Yuk cabutlah!*" is translated into English, whether it is translated literally or not, it has not the similar expression in the English language. The closest expression in English language is "let's go!". It can be used in formal or informal expression in English. As a result, the two expressions are considered scalar explicitation because the meanings spelled out are already explicit within the Indonesian context in the English text and the explicature which is shared in the two expressions are the same.

(Datum **179/56:28/SE/R23**)

Text 1 Expression: Cacing: *Ah loe belum apa-apa belum KDRT sih!*

Text 2 Expression: Cacing: stop doing **domestic violence**.

KDRT (Kekerasan Dalam Rumah Tangga) is an abbreviation. It means the violence that happens in a family. Cacing says "*ah loe belum apa-apa belum KDRT sih!*" because he complains about Melly's act. When Cacing wants to sit close to Melly, her reaction is over and it makes Cacing anger with her. The two expressions are also considered scalar explicitation because there is a shift in the abbreviation of "KDRT" in Indonesian when it is translated into "domestic violence" in English. It moves into different form, an abbreviation into a phrase. However, the two expressions share the same explicature. "Domestic violence" also means the violence

that happens in a family. It also makes the meaning clear and easy to understand by the viewer. Because of this explanation, the translator wants to get the clear and correct expression of the source expression. The translator also wants to create the naturalness of style or to create the same emotive effect as the source expression; translating “KDRT” into “domestic violence”.

#### **h. The Combination of the First, Second and Third Reasons**

This combination of reasons occurs 23 times (7.21%) in the translation by using explication procedure from Bahasa Indonesia-English in *The Tarix Jabrix 3* movie. This reason is used because it requires the grammar of the receptor language and necessary reason for correct, necessities reason for correct and clear expression of the source meaning and needs for naturalness of style or to create the same emotive effect as the source text. Some examples are presented as follows.

**Table 14: The Examples of the Combination of Reasons of the First, the Second and the Third Reason**

Data	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English
166/51:02/SE/R123	Melly: <i>Ngapain loe disini?</i>	Melly: <b>What do you want?</b>
270/1:18:46/SE/R123	Cacing: <i>Mak, <b>kenalin</b> mak</i>	Cacing: Mom, <b>let me introduce someone.</b>
259/1:17:15/SE/R123	Mayang: <b>Mayang naik motor!</b>	Mayang: <b>I rode a motorbike here!</b>

(Datum 259/1:17:15/SE/R123)

Text 1 expression: Mayang: *Mayang naik motor!*

Text 2 expression: Mayang: **I rode a motorbike here!**

The two text expressions happen when Dadang helps the earthquake victims. Then, Mayang suddenly comes to help Dadang evacuate the victims. Dadang is so surprised because in that moment Mayang has to get married to someone but she comes to help the victims. So it makes Dadang have a higher passion to evacuate the victims because Mayang helps him.

This example belongs to scalar explication because there are explication shifts which are spelled out explicitly in the second expression. The two expressions above indicate scalar because there is the same explicature which is shared in the examples. This explication process uses the second reason which is required the grammar of the receptor language or TT's grammar systems. It is represented by the words "*I*", "*rode*" and "*here*". The first one is the word "*I*". The Indonesian text does not identify the pronoun system to identify the subject. It is always used to spell his or her name as the subject. Then the word "*rode*" is a past time frame of the word "*naik*" in Indonesian version or "*ride*" in English version. Then, an additional word "*here*", represent an adverb because in English language system adverb is always used.

Meanwhile, the two expressions also use the reason of because it is necessary for correct and clear expression of the source meaning because in the second expression, there is the word "*here*". As an adverb in a clause, "*here*" is very

important part to get the clear meaning of the source expression. It will be a clarifier of the source expression that Mayang arrives in the earthquake area by riding a motorcycle.

Furthermore, the translation of “*Mayang naik motor!*” into “I rode a motorbike here!” shows that the translator wants to create the same style and emotive effects with the source expression in the target expression. The three shifts above shows that the scalar explication’s example uses the reason of when required by the grammar of the receptor language.

(Datum **270/1:18:46/SE/R123**)

Text 1 expression: Cacing: *Mak, **kenalin** mak.*

Text 2 expression: Cacing: Mom, **let me introduce someone.**

This example happens when Road Devils and Tarix Jabrix have already evacuated all the earthquake victims, Cacing’s Mom and families unexceptionally. After evacuating them, Cacing wants to introduce his friend, Melly, to his Mom because without Melly they can not evacuate the victims on time.

The example above is a scalar explication type because there are same explicature that is shared from ST into TT. However, there is a shift from the source to target expression; it is the tense system. Indonesian does not use a tense system. By encoding the present tense of the word “introduce”, it is the shifts of explication procedure because it requires the grammar of the target expression.

Then, In Indonesian language system, the word “*kenalin*” in the first expression has the implied meaning that there is someone named Cacing who wants to introduce his friend to his mother. If the first expression is translated literally, it will be “*mom introduce*”. It is not correct or inappropriate with the English grammar system. As a result, to get clear expression of ST and to be easily understood by the viewer, the translation will be “*Mom, let me introduce someone*”. Moreover, the implied expression of ST will be conveyed well and the TT meaning is more explicit than ST. Furthermore, to get the naturalness of the style or the emotive effect of the source expression, the translator translates “*Kenalin, Mak*” into “*Mom, let me introduce someone*”. As a result, the translator defends the source expression style in the target expression.

Datum (166/51:02/SE/R123)

Text 1 expression: Melly: *Ngapain loe disini?*

Text 2 expression: Melly: **What do you want?**

This example happens when Cacing wants to approach Melly in order to break her concentration, so that he can defeat her in a race competition. He and his friends, Ciko and Coki, come to Melly’s house but Cacing actually does not know whose house it is. So, when Cacing knows that the house is Melly’s, he is so surprised and speechless.

The two expressions show that there is a different time frame of the two languages. In the second expression, there is the word “are”. It indicates that the

second expression uses the present tense. Then, by adding the word “want” in the target expression, the meaning of the source expression is conveyed well. The expression will be clear and correct when it is translated into “What do you want?” because the meaning of the source expression is Melly wants to know what are Cacing wants by standing in front of Melly’s house.

Then, the two expressions also show that there is an attempt that motivates the translator to get the naturalness of the source expression. “*Ngapain loe disini?*” is translated into “What do you want?” because the word “*ngapain*” is lower than “*mengapa*” in Indonesian language systems. According to *Kamus Besar Bahasa Indonesia* (KBBI), it means “*kata tanya yang menanyakan sebab tentang sesuatu hal*” (2008) (why, translated). It also has the same explicature of the ST that what Cacing wants by standing in front of Melly’s house.

## CHAPTER V CONCLUSIONS AND SUGGESTIONS

### A. Conclusions

From the analysis of the data, some conclusions are drawn based on the problem formulations and the results of the data analysis. The conclusion is as follows:

1. There are 319 data which belong to explication procedure from *The Tarix Jabrix 3* movie. There are two types of explication which proposed by Murtisari that emerge in the data findings, namely scalar explication and categorical explication. The former is the higher frequent type which emerges 315 times or 98.75% from all the data findings. Then, the latter is the lower frequent type which emerges 4 times or 1.25%. From those findings, it can be concluded that the subtitling process of *The Tarix Jabrix 3* movie needs the development of the form of ST and more explicit in TT but it still represents the same explicature as ST does. It causes the differences of the grammatical system and the cultural system of Bahasa Indonesia and English.
2. The occurrences of the ST into TT under research are caused by some factors. They are (1) *when required by the grammar of the receptor language*, (2) *when necessary for correct and clear expression of the source meaning*, (3) *when needed for naturalness of style or to create the same emotive effect as the source text*, and (4) *only if the information is truly implied in the source text*. The first



reason appears 32 times (10.03%) from all of the data findings. The second reason appears 52 times (16.3%). The third reason appears 26 times (8.15%). The fourth reason appears only 2 times (0.63%). Then, the fifth as the combination of reasons which use the first and second reasons appears 123 times (38.87%). The sixth as the combination of reasons of the first and third reasons appears 47 times (14.42%). The seventh as the combination of reasons of the second and third reasons appears 14 times (4.39%), while the last or the eighth is the combination of reasons of the first, second and third reasons appears 23 times (7.21%).

## **B. Suggestions**

From the analysis of the research above, some suggestions can be given as follows:

### **1. To the Translators**

Translating is not a simple act. It is suggested to every translator, especially to translator of movie or film subtitling may use some subtitling strategies or procedures when translating text movie subtitles to deal with subtitling in order to convey the meaning successfully. The translator must have eligible knowledge of the ST systems and cultural background of language, because basically, translating or subtitling can be said successful if not only the meaning that is delivered from ST to TT but also it preserved the semantic and stylistic equivalence.

## **2. To the Students of English Language and Literature Majoring in Translation**

It is suggested to the students of English Language and Literature majoring in translation that it is a chance for them to conduct such research by using this theme. It must be noticed that such research of translating or subtitling needs systems and characteristics knowledge either from the source language or the target language.

## **3. To Other Researchers**

The weaknesses unavoidably appear at this research due to the limited theories and knowledge of the researcher. They are limited theories about types of explicitation and only focused on explicitation; whereas, explicitation has the opposite, it is implication. Therefore, it is suggested to other researchers to use other theories of the types of explicitation which proposed by another scholar and to conduct the research not only with explicitation but also implication too because both of them is very important to help the viewer or reader understand about the meaning and interpretation of source language.

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# APPENDICES

## Appendix 1.

### Data Sheet of the Types and the Reasons of Explication in *The Tarix Jabrix 3*

Note :

E	: Explication	1.	: When required by the grammar of the receptor language
SE	: Scalar Explication	2.	: when necessary for correct and clear expression of the source meaning
CE	: Categorical Explication	3.	: when needed for naturalness of style or create same emotive effect of ST
R	: Reasons of Explication	4.	: only if the information is truly implied in the ST

Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
The 4 data below happen when Cacing comes late to his office and his supervisor angry with him								
1/04:55/SE/R12	Supervisor: <b>Mana temen sebelah kamu?</b> Kumat lagi cacingannya?	Supervisor: <b>Where's your colleague?</b> Suffering from tape worms again?	√		√	√		
2/05:03/SE/R12	Supervisor: <b>Jam segini belum datang?</b>	Supervisor: <b>It's this late and he's not here yet?</b>	√		√	√		
3/05:07/SE/R13	Supervisor: <b>Saya tanya,</b> darimana kamu jam segini baru datang	Supervisor: <b>I'm asking you,</b> why did you come only at this hour	√		√		√	
4/05:07/SE/R1	Supervisor: Saya tanya, <b>darimana kamu jam segini baru datang</b>	Supervisor: I'm asking you, <b>why did you come only at this hour</b>	√		√			
The data below happens when Dadang's boss asks Dadang whether he remembers about the order or not								
5/05:33/SE/R1	Bos Dadang: Gimana, <b>sudah ingetkan?</b>	Dadang's Bos: So, <b>you remember it all?</b>	√		√			

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			SE	CE	1	2	3	4
The data number 6-10 below happen when Cacing’s supervisor gets angry with Cacing because he comes late to the office. Then, he asks Cacing about the rulers at their company.								
6/05:47/SE/R12	Cacing: Saya tau aturan di perusahaan ini. <b>Harus pake sepatu.</b> Udah. Mengkilat lagi.	Cacing: I know this company’s rules. <b>We have to wear shoes.</b> I’m wearing them. Nice and shiny.	√		√	√		
7/05:47/SE/R12	Cacing: Saya tau aturan di perusahaan ini. Harus pake sepatu. <b>Udah.</b> Mengkilat lagi.	Cacing: I know this company’s rules. We have to wear shoes. <b>I’m wearing them.</b> Nice and shiny.	√		√	√		
8/05:47/SE/R2	Cacing: Saya tau aturan di perusahaan ini. Harus pake sepatu. Udah. <b>Mengkilat lagi.</b>	Cacing: I know this company’s rules. We have to wear shoes. I’m wearing them. <b>Nice and shiny.</b>	√			√		
9/05:55/SE/R12	Cacing: <b>Pake dasi,</b> udah pake dasi.	Cacing: <b>We have to wear a tie,</b> I am.	√		√	√		
10/06:03/SE/R3	Supervisor: <b>Kurang ajar kamu ya!</b>	Supervisor: <b>You are out of the line!</b>	√				√	

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			SE	CE	1	2	3	4
This data happens when Mulder’s dad offers his son, Mulder, to go to a meeting at that moment. It causes Mulder the meeting will be started soon.								
11/06:14/CE/R3	Papa Mulder: <b>Kita sudah ditunggu meeting</b> , sayang.	Mulder’s Dad: <b>We have to go to a meeting now</b> , my dear.		√			√	
This data happens when a consumer of Ciko and Coki want to offer something in their food store.								
12/06:21/SE/R3	Pembeli: Hey, <b>mas, mas</b> .	Consumer: Hey, <b>waiter</b>	√				√	
These datas below occur when Mayang’s bike won’t start, and then Dadang comes to help her. Although Dadang helps Mayang but they did not know each other before. Then, Mayang introduces herself to Dadang and Dadang does conversely								
13/06:39/SE/R3	Mayang: Oh, eh <b>kenalin</b> Mayang.	Mayang: Oh, <b>my name</b> is Mayang.	√				√	
14/06:55/SE/R1	Dadang: Ah gak pa-pa. <b>Saya Dadang</b> .	Dadang: Nothing. <b>My name is Dadang</b> .	√		√			
15/06:57/SE/R1	Dadang: <b>Motornya kenapa?</b>	Dadang: <b>What’s wrong with the bike?</b>	√		√			
16/06:58/SE/R12	Mayang: <b>Mogok</b> , nih.	Mayang: <b>It won’t start</b> .	√		√	√		
17/06:59/SE/R2	Dadang: Kok <b>mogok?</b>	Dadang: <b>It won’t start?</b>	√		√	√		
18/07:01/SE/R2	Dadang: Biar Dadang bantu.	Dadang: Let Dadang help <b>you</b> .	√			√		



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			SE	CE	1	2	3	4
The data below happen when Mr. Hadi is so proud that Cacing gets the highest client for his company.								
19/07:06/SE/R13	Pak Hadi: Saya bangga dengan anda dan <b>saya ingin mengucapkan selamat.</b>	Mr. Hadi: I'm proud of you. <b>I want to congratulate you.</b>	√		√		√	
20/07:18/SE/R3	Pak Hadi: <b>Tepuk tangan semuanya!</b>	Mr. Hadi: <b>Give him a big hand everyone!</b>	√				√	
21/07:21/SE/R3	Pak Hadi: <b>Kasih selamat!</b>	Mr. Hadi: <b>Congratulate him!</b>	√				√	
This data below happen when Ciko and Coki is working in a food store.								
22/08:10/SE/R12	Ciko: <b>Berhasil, Cok!</b>	Ciko: <b>I made it, Cok!</b>	√		√	√		
23/08:12/SE/R123	Coki: <b>Hebat, Cik!</b>	Coki: <b>You're amazing, Cik!</b>	√		√	√	√	
24/08:14/SE/R2	Ciko: Tapi kan tadi pesanannya <b>mie bakso</b>	Ciko: But it was an order of <b>noodle and meat balls</b>	√			√		
This data happens when Dadang do not remember about the offers of his boss. Then his boss gets angry with him and he promise that he will come back again and bring his boss offers in five minutes.								
25/08:46/SE/R13	Dadang: <b>Lima menit pak.</b>	Dadang: <b>Give me five minutes</b>	√		√		√	

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			SE	CE	1	2	3	4
The data below happens when the Road Devils members humiliates Barokah in the basecamp of Road Devils								
26/09:27/SE/R3	Barokah: <b>Bagi</b> dong.	Barokah: <b>Share some with me.</b>	√				√	
27/09:32/CE/R123	Road Devils: <b>pa'an sih loe ah?</b>	Road Devils: <b>You have a problem?</b>	√		√	√	√	
28/09:35/SE/R12	Road Devils: <b>Jendral, jendral.</b>	Road Devils: <b>It's the general.</b>	√		√	√		
29/09:48/SE/R12	Barokah: <b>Nggak usah gitu-gitu amat</b> , berlebihan	Barokah: <b>Don't over do it</b> , it's to much	√		√	√		
30/09:48/SE/R12	Barokah: Nggak usah gitu-gitu amat, <b>berlebihan</b>	Barokah: Don't over do it, <b>it's to much</b>	√		√	√		
31/09:57/SE/R12	Road Devils: Liat dong, <b>HP touch screen</b>	Road Devils: Look now, <b>I have a touch screen phone</b>	√		√	√		
32/10:03/SE/R12	Road Devils: <b>Sory nama loe siapa?</b>	Road Devils: <b>What was your name again?</b>	√		√	√		
33/10:09/SE/R2	Road Devils: <b>Kaya tukang sate.</b>	Road Devils: <b>You look like a street food peddler.</b>	√			√		
34/10:20/SE/R13	Road Devils: <b>Bisa aja loe.</b>	Road Devils: <b>You're hilarious.</b>	√		√		√	

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			SE	CE	1	2	3	4
This data below happens when Mulder disagree with the job proposal and he go out from the meeting without say something to his father.								
35/10:24/SE/R3	Papa Mulder: Hey Mulder, <b>kasih selamat</b> dong.	Mulder's Dad: Hey Mulder, <b>shake his hand</b> .	√				√	
36/11:01/SE/R13	Papa Mulder: Hey, Mulder, <b>mau kemana?</b>	Mulder's Dad: Hey, Mulder, <b>where are you going?</b>	√		√	√		
These expressions happen when Mr. Hadi explains Cacing about his company will go bankrupt if there are many claims insurance in Bandung. It cause the violence of the bikers gang.								
37/11:35/SE/R12	Pak Hadi: Bisa dibayangkan, kalau misalnya terus-menerus seperti ini, <b>berapa kerugian kita?</b>	Mr. Hadi: Just imagine, if this continues to go on, <b>what will the damages be?</b>	√		√	√		
38/11:53/SE/R2	Pak hadi: Dan perusahaan akan mengalami bangkrut	Mr. Hadi: <b>Our</b> company will go bankrupt	√			√		
The data from 39-50 below happen when Cacing and his friends of Tarix Jabrix gang talk about a plan to save Bandung from the violenve of Road Devils gang.								
39/13:03/SE/R12	Cacing: Mul gua ngerti Mul, <b>pekerjaan itu emang penting</b>	Cacing: I understand Mul, <b>our jobs are important</b>	√		√	√		
40/13:09/SE/R13	Cacing: Kita sebagai orang Bandung, <b>kita tidak bisa tinggal diam</b>	Cacing: As Bandungers, <b>we can't sit around doing nothing.</b>	√		√		√	
41/13:16/SE/R13	Mulder: Iya Cing, aku juga udah <b>males</b> kerja di kantor papa.	Mulder: yes, Cing. I <b>don't feel like</b> working at papa's office, anymore.	√		√		√	

Note :

- |    |                           |    |  |
|----|---------------------------|----|--|
| E  | : Explication             | 1. | : when required by the grammar of the receptor language                    |
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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
42/13:22/SE/R12	Cacing: Cik! Cok! <b>Loe gimana?</b>	Cacing: <b>What about you?</b>	√		√	√		
43/13:30/SE/R13	Cacing: <b>Gimana?</b>	Cacing: <b>What's it gonna be?</b>	√		√		√	
44/13:33/SE/R123	Ciko: <b>Kalau Ciko gimana Coki aja deh.</b>	Ciko: <b>I'll go if Coki goes.</b>	√		√	√	√	
45/13:36/SE/R2	Coki: <b>Sama</b> , Coki juga gimana Ciko aja!	Coki: <b>Same with me</b> , I'll be wherever Ciko is!	√			√		
46/13:36/SE/R13	Coki: Sama, <b>Coki juga gimana Ciko aja!</b>	Coki: Same with me, <b>I'll be wherever Ciko is!</b>	√		√		√	
47/13:46/SE/R12	Cacing: <b>Itu!</b>	Cacing: <b>That's good!</b>	√		√	√		
48/14:04/SE/R2	Dadang: Oo iya, motor biar Dadang <b>servis</b> dulu semuanya.	Dadang: Oo right, let me <b>change the oils</b> for all the bikes first.	√			√		
49/14:04/SE/R2	Dadang: Oo iya, motor biar Dadang servis dulu semuanya.	Dadang: Oo right, let me change the oils for all <b>the bikes</b> first.	√			√		
50/14:10/SE/R123	Dadang: <b>Dadang di ajak?</b>	Dadang: <b>You want me to come along?</b>	√		√	√	√	

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			SE	CE	1	2	3	4
When Cacing and his friends already prepare to go to Bandung, suddenly, Mr Hadi calls Cacing in a phone to offer Cacing if they must use the Company Car when they go to Bandung.								
51/14:22/SE/R23	Cacing: Eh, <b>yuk</b> ah.	Cacing: <b>Let's go.</b>	√				√	
52/15:10/SE/R23	Cacing: Bandung, <b>Kami datang!</b>	Cacing: Bandung, <b>here we come!</b>	√			√	√	
53/15:16/SE/R13	Cacing: Hey, <b>bentar, bentar, bentar.</b>	Cacing: <b>Hold on a minute.</b>	√		√		√	
54/15:19/SE/R13	Cacing: <b>Ada telpun</b>	Cacing: <b>Phone call</b>	√		√		√	
55/15:44/SE/R1	Cacing: <b>Mobilnya mana?</b>	Cacing: <b>Where's the car?</b>	√		√			
56/16:01/SE/R1	Mulder: Cing, Cing, Cing. <b>Itu siapa?</b>	Mulder: Cing, Cing, Cing. <b>Who's that?</b>	√		√			
The expressions below happen when Road Devils members try to catch them, but inside the car, Dadang get car sick and he also throw up inside the car.								
57/16:31/SE/R13	Cacing: Dang, <b>kenapa</b> sih?	Cacing: Dang, <b>What's with you?</b>	√		√		√	
58/16:35/SE/R3	Dadang: Dadang <b>mabuk</b> nih.	Dadang: I got <b>car sick</b>	√				√	
59/17:53/SE/R12	Cacing: <b>Apa ini?</b>	Cacing: <b>What's going on?</b>	√		√	√		
60/18:03/SE/R12	Cacing: <b>Kabur</b> , Bet!	Cacing: Bet, <b>let's get out from here!</b>	√		√	√		
61/18:30/SE/R2	Mulder: <b>Jangan Muntah</b> dulu dong!	Mulder: <b>Don't throw up</b> , now Dadang!	√			√		

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			SE	CE	1	2	3	4
These expressions below happen when Cacing want to negotiate with Road Road Devils to stop their violence in Bandung. However, Melly rejects it and then she offers his friends of Road Devils to catch Cacing and his friends.								
62/19:02/SE/R3	Cacing: Iya, ya, ya, <b>bentar-bentar.</b>	Cacing: <b>Wait a minute.</b>	√				√	
63/19:23/SE/R12	Cacing: <b>Mungkin akang tau?</b>	Cacing: <b>You know where to find them?</b>	√		√	√		
64/20:57/SE/R12	Cacing: <b>Ya biasa sih</b> , cewek-cewek memang banyak banget yang penasaran sama gua.	Cacing: <b>That's quite common</b> , many girls want to see me.	√		√	√		
65/20:57/SE/R1	Cacing: Ya biasa sih, <b>cewek-cewek</b> memang banyak banget yang penasaran sama gua.	Cacing: That's quite common, <b>many girls</b> want to see me.	√		√			
66/20:57/SE/R23	Cacing: .... cewek-cewek memang banyak banget yang <b>penasaran</b> sama gua.	Cacing: .... many girls <b>want to see</b> me.	√			√	√	
67/21:16/SE/R2	Cacing: <b>Bisa!</b>	Cacing: <b>Yes I can!</b>	√			√		
68/21:20/SE/R23	Melly: <b>Kejar!</b>	Melly: <b>Get them!</b>	√			√	√	
These expressions happen when they hide from Road Devils and they try to make another plan to fight against Road Devils								
69/22:32/SE/R23	Mulder: <b>Bener</b> , Cing!	Mulder: <b>That's right</b> , Cing!	√			√	√	
70/22:53/SE/R12	Mulder: <b>Kenapa</b> , Cing?	Mulder: <b>What's wrong</b> Cing?	√		√	√		

Note :

E	: Explication	5.	: when required by the grammar of the receptor language
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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
Barokah tries to help Tarix Jabrix gang to fight against Road devils by bringing their bikes. Cacing and his friends is very surprised because their bikes was padlocked in the garage.								
71/23:07/SE/R12	Mulder: <b>Bukannya di garasi?</b>	Mulder: <b>Didn't we leave them in our garage?</b>	√		√	√		
72/23:09/SE/R12	Ciko dan Coki: <b>Digembok lagi!</b>	Ciko dan Coki: <b>And we padlocked them!</b>	√		√	√		
73/23:13/SE/R12	Barokah: Tenang aja, <b>begini penjelasannya.</b>	Barokah: Calm down, <b>here's my explanation.</b>	√		√	√		
74/23:26/SE/R3	Cacing: Udah <b>gampang</b> Mul. Loe bareng ama gue aja.	Cacing: <b>Don't worry</b> Mul, you can ride with me.	√				√	
75/23:26/SE/R23	Cacing: Udah gampang Mul. Loe <b>bareng</b> ama gue aja.	Cacing: Don't worry Mul, you <b>can ride</b> with me.	√			√	√	
76/23:27/SE/R12	Cacing: <b>Tunggu apa lagi?</b>	Cacing: <b>What are we waiting for?</b>	√		√	√		
When they start to ambush Road Devils, they are very surprised because Road Devils have a lot of members.								
77/23:40/SE/R12	Cacing: Oo <b>iya, bener!</b>	Cacing: <b>You're right!</b>	√		√	√		
78/23:53/SE/R12	Ciko: Waduh Cing, <b>banyak gini.</b>	Ciko: Oh no Cing, <b>there are a lot of them.</b>	√		√	√		

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			SE	CE	1	2	3	4
Cacing renegotiate with Road Devils to stop their violence by making a bike race competition between Cacing and Melly as the leader of Road Devils.								
79/24:25/SE/R23	Cacing: <b>Gampangkan?</b>	Cacing: <b>Simple, right?</b>	√				√	
80/24:36/SE/R12	Ciko dan Coki: <b>Apa Cing?</b>	Ciko dan Coki: <b>What it is, Cing?</b>	√		√	√		
81/24:24/SE/R13	Melly: Trus, <b>untungnya buat gue?</b>	Melly: <b>what's in it for me?</b>	√		√		√	
82/25:13/SE/R12	Ciko dan Coki: <b>pantes nggak?</b>	Ciko dan Coki: <b>Are you good a leader?</b>	√		√	√		
83/25:16/SE/R23	Road Devil: <b>Kasih</b> tu, Jendral.	Road Devil: <b>Get them,</b> General.	√			√	√	
84/25:29/SE/R2	Melly: Tapi kalo gue menang, jaket ini <b>buat</b> gue.	Melly: if I win, I <b>get</b> this jacket.	√			√		
After the race over and Cacing lost, he and his friends leave from the race arena regretfully.								
85/28:13/SE/R12	Mulder: <b>Iya bener, bener</b> Dang, ayo Dang.	Mulder: <b>You're right, it's them,</b> come on Dang	√		√	√		
86/29:10/SE/R23	Cacing: <b>Yuk cabutlah!</b>	Cacing: <b>Let's go!</b>	√			√	√	
These expressions happen when Cacing and his friends talk about their bad destiny during his job to stop the Road Devils violence in Bandung.								
87/29:48/SE/R3	Coki: <b>Jaket melayang.</b>	Coki: <b>Jacket taken</b>	√				√	
88/30:33/SE/R123	Cacing: <b>Jangan lupa, harga diri kita juga direnggut</b>	Cacing: <b>Don't forget, they took away our dignity too.</b>	√		√	√	√	



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			SE	CE	1	2	3	4
Then, suddenly Cacing’s mom calls Cacing in a phone that she was attacked by Road Devils. Cacing gets angry and he promise that he must lose the Road Devils.								
89/30:40/SE/R3	Cacing: Tapi Mak gak pa-pa <b>kan</b> ?	Cacing: But you’re fine, <b>aren’t you</b> ?	√				√	
90/30:46/SE/R1	Mulder: <b>Kenapa</b> , Cing?	Mulder: <b>What is it</b> Cing?	√		√	√		
91/30:48/SE/R3	Cacing: <b>Kurang ajar</b> !	Cacing: <b>Son of a bitch</b> !	√				√	
92/30:51/SE/R3	Dadang: <b>Emak diserang</b> ?	Dadang: <b>Your ma was attacked</b> ?	√				√	
93/30:55/SE/R12	Cacing: Mereka bilang, <b>titip salam</b> buat Cacing.	Cacing: They said, <b>give their regard</b> to Cacing.	√		√	√		
94/30:59/SE/R12	Cacing: Itu namanya udah <b>bikin gara-gara</b> sama kita!	Cacing: <b>That’s asking for a trouble</b> !	√		√	√		
95/31:03/SE/R12	Cacing: Pokoknya <b>gua nggak mau tau</b> ?	Cacing: <b>I don’t care what it takes</b> ?	√		√	√		
These expressions happen when Barokah, Cacing and his friends come to Koboi’s House. Then, Koboi introduces himself to them.								
96/31:41/SE/R1	Barokah: Dan inilah tempatnya.	Barokah: And this <b>is</b> the place.	√		√			
97/32:07/SE/R13	Barokah: Guys <b>perkenalkan</b> , Laksamana Roda Gila.	Barokah: Guys <b>let me introduce</b> , Admiral Mad Wheels.	√		√		√	
98/32:36/SE/R2	Koboi: <b>Kaki</b> , tangan, semuanya full metal. Kata orang, saya cacat metal.	Koboi: <b>My legs</b> , my arms, all full metal. People say, I’m metallic disabled man.	√			√		

Note :

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SE	: Scalar Explication	2.	: when necessary for correct and clear expression of the source meaning
CE	: Categorical Explication	3.	: when needed for naturalness of style or create same emotive effect of ST
R	: Reasons of Explication	4.	: only if the information is truly implied in the ST

Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
99/32:36/SE/R2	Koboi: Kaki, <b>tangan</b> , semuanya full metal. Kata orang, saya cacat metal.	Koboi: My legs, <b>my arms</b> , all full metal. People say, I'm metallic disabled man.	√			√		
100/32:36/SE/R12	Koboi: Kaki, tangan, semuanya full metal. Kata orang, <b>saya cacat metal</b> .	Koboi: My legs, my arms, all full metal. People say, <b>I'm metallic disabled man</b> .	√		√	√		
This datum below happens when Coki adds a rock to the the balancing equipment test, its for test the Cacing's balance								
101/33:23/CE/R4	Coki: <b>Biar tambah seimbang</b> .	Coki: <b>Test your balance</b> .		√				√
The context of these expressions below is when Koboi wants to wake up Cacing and his friends by ordering two dogs.								
102/33:42/SE/R12	Mulder: Hey bangun! <b>Anjing!</b>	Mulder: Hey wake up! <b>There's a dog!</b>	√		√	√		
103/33:55/SE/R2	Koboi: <b>Makanya jangan susah kalau dibangunin</b> .	Koboi: <b>So, wake up early next time</b> .	√			√		
Cacing want to use the water closet because he can not hold it anymore but the WC is used by Koboi								
104/34:22/SE/R12	Cacing: Koboi <b>udah nggak kuat</b> Koboi!	Cacing: Koboi, <b>I can't hold it anymore!</b>	√		√	√		
These expressions from 105-115 happen when Dadang intuitively meets Mayang again in Koboi's house. Actually Mayang is a niece of Koboi.								
105/36:39/SE/R1	Mayang: <b>Apa kabarnya</b> wak?	Mayang: <b>How are you</b> , uncle?	√		√			

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R	: Reasons of Explication	4.	: only if the information is truly implied in the ST

Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
106/36:40/SE/R13	Koboi: <b>baik, baik, baik.</b>	Koboi: <b>I'm fine, I'm fine.</b>	√		√		√	
107/36:49/SE/R2	Koboi: <b>kenal?</b>	Koboi: <b>you know each other?</b>	√			√		
108/36:51/SE/R12	Dadang: <b>baik, baik.</b> Dadang sehat.	Dadang: <b>I'm fine.</b> You're doing alright?	√		√	√		
109/36:51/SE/R12	Dadang: baik, baik. <b>Dadang sehat.</b>	Dadang: I'm fine. <b>You're doing alright?</b>	√		√	√		
110/37:02/SE/R12	Koboi: <b>kenalin, kenalin.</b> Sini-sini.	Koboi: <b>let me introduce everyone.</b> Come here, boys.	√		√	√		
111/37:02/SE/R2	Koboi: kenalin, kenalin. <b>Sini-sini.</b>	Koboi: let me introduce everyone. <b>Come here, boys.</b>	√			√		
112/37:21/SE/R123	Cacing: Muldar, Mulder, Muldar, Mulder, <b>Mulyana Drajat!</b>	Cacing: Mulder, <b>why don't you say your real name, Mulyana Drajat!</b>	√		√	√	√	
113/37:31/SE/R23	Mulder: <b>ca-eum?</b> Sok ca-eum, biasanya juga Cacing!	Mulder: <b>ca-eum (handsome)?</b> We all know you as Cacing (worm)!	√			√	√	
114/37:31/SE/R12	Mulder: ca-eum? Sok ca-eum, <b>biasanya juga Cacing!</b>	Mulder: ca-eum (handsome)? <b>We all know you as Cacing (worm)!</b>	√		√	√		
115/37:35/SE/R12	Cacing: <b>ca-eum Cing, Cacing!</b>	Cacing: <b>it's the same as Cacing!</b>	√		√	√		

Note :

E	: Explicitation	5.	: when required by the grammar of the receptor language
SE	: Scalar Explicitation	6.	: when necessary for correct and clear expression of the source meaning
CE	: Categorical Explicitation	7.	: when needed for naturalness of style or create same emotive effect of ST
R	: Reasons of Explicitation	8.	: only if the information is truly implied in the ST

Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
These expressions below happen when Koboï invites Mayang to come in of Koboï's house								
116/37:42/SE/R13	Koboï: Ayo Mayang, <b>Masuk, masuk.</b>	Koboï: Come Mayang. <b>Let's get inside.</b>	√		√		√	
117/37:46/SE/R12	Koboï: <b>Udah lama nggak ketemu.</b>	Koboï: <b>I haven't seen you for a long time.</b>	√		√	√		
Cacing can reach his best time in the bike race training. Cacing, Koboï and Cacing's friends are very happy to hear about that.								
118/38:13/SE/R13	Ciko: Gimana Uwak Koboï, <b>Berhasil?</b>	Ciko: <b>Did he make it,</b> Koboï?	√		√		√	
109/38:15/SE/R1	Koboï: <b>Berhasil!</b>	Koboï: <b>Yes he did!</b>	√		√			
120/38:19/SE/R13	Cacing: <b>Gimana, gimana?</b>	Cacing: <b>How was it?</b>	√		√		√	
121/38:20/SE/R13	Koboï: <b>Kamu berhasil.</b>	Koboï: <b>You made it.</b>	√		√		√	
This data below happens when Mayang and Dadang repaire the bike successfully.								
122/38:45/SE/R13	Mayang: <b>Beres sudah.</b>	Mayang: <b>It's done.</b>	√		√		√	
These conversations happen whenDadang and Mayang talk together but Cacing and another friend peep at them.								
123/40:21/SE/R12	Dadang: <b>Pemandangannya bagus yah!</b>	Dadang: <b>It's a great view!</b>	√		√	√		
124/40:48/SE/R13	Cacing: <b>Tidur, tidur, tidur!</b>	Cacing: <b>Go to bed!</b>	√		√		√	
125/41:26/SE/R123	Mayang: <b>Ya udah ya?</b>	Mayang: <b>I have to go, okay?</b>	√		√	√	√	

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
The conversation contex below is when Cacing read the letter from Road Devils that they accept the bike race competition.								
126/42:00/SE/R2	Cacing: <b>Baca nih, baca nih.</b>	Cacing: <b>Here, a letter, read it.</b>	√			√		
127/42:20/SE/R13	Coki: <b>Apanya yang cantik</b> Cing? Dibubarin Cing?	Coki: <b>What’s so pretty,</b> Cing? We’d be disbanded, Cing?	√		√		√	
128/42:20/SE/R12	Coki: Apanya yang cantik Cing? <b>Dibubarin</b> Cing?	Coki: What’s so pretty, Cing? <b>We’d be disbanded,</b> Cing?	√		√	√		
129/42:24/SE/R123	Cacing: Iya, iya, iya tau. <b>Harusnya di dalam hati,</b> bego.	Cacing: I know, I know. <b>Should’ve said it silently,</b> fool.	√		√	√	√	
These expressions happen when Cacing want to back to training field again but he forgets the way to get there. He is out of focus because he always thinks that Melly is beautiful.								
130/42:28/SE/R12	Mulder: <b>Kemana</b> Cing?	Mulder: <b>Where are you going,</b> Cing?	√		√	√		
131/42:30/SE/R1	Mulder, Dadang, Ciko dan Coki: <b>kesana</b> Cing.	Mulder, Dadang, Ciko and Coki: <b>that way,</b> Cing.	√		√			
132/42:38/SE/R1	Coki: Cacing cidaha.	Coki: Cacing <b>is</b> experiencing loviart.	√		√			

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
133/42:38/SE/R2	Coki: Cacing <b>cidaha</b> .	Coki: Cacing is <b>experiencing loviart</b> .	√			√		
134/42:40/SE/R12	Coki: <b>cinta dalam hati</b> .	Coki: <b>love inside his heart</b> .	√		√	√		
These expressions below happen when Koboï rents his bike named “Si Kumpay” to Cacing. He promises that he will win the race when Cacing uses the bike in a race competition against Melly.								
135/42:48/SE/R123	Cacing: <b>edasss, keren pisan!</b>	Cacing: <b>this is insane, so cool!</b>	√		√	√	√	
136/42:57/SE/R13	Cacing: <b>Udah kaya dukun loe, Dang!</b>	Cacing: <b>You’re a bike shaman, Dang!</b>	√		√		√	
137/43:12/SE/R12	Koboï: <b>Bener</b> , kalau kamu pake motor ini, <b>dijamin menang</b> .	Koboï: <b>I’m serious</b> , if you use this bike, you’ll win.	√		√	√		
138/43:12/SE/R13	Koboï: Bener, kalau kamu pake motor ini, <b>dijamin menang</b> .	Koboï: I’m serious, if you use this bike, <b>you’ll win</b> .	√		√		√	
139/43:16/SE/R23	Cacing: <b>Doain</b> temen-temen.	Cacing: <b>Pray for me</b> , guys.	√			√	√	
140/43:16/SE/R23	Ciko, Coki dan Dadang: <b>Yo pasti</b> .	Ciko, Coki dan Dadang: <b>We will</b> .	√			√	√	
This data happen when Mayang farewell to all people in Koboï’s house if she will go home and marry with someone soon. Dadand’s heart is broken tohear that because he is love her very much.								
141/43:38/SE/R12	Cacing: <b>Tapi ternyata malah banyak orang ya!</b>	Cacing: <b>Instead you found so many people here!</b>	√		√	√		

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			SE	CE	1	2	3	4
142/43:51/SE/R12	Cacing: <b>Nggak bilang bilang si Dadang teh?</b>	Cacing: <b>Dadang why didn't you tell us?</b>	√		√	√		
143/43:53/SE/R12	Mayang: <b>Bukan sama Dadang.</b>	Mayang: <b>It's not with Dadang.</b>	√		√	√		
144/44:25/SE/R2	Mayang: Uwak, <b>nitip</b> motor kesayangan Mayang.	Mayang: Uncle, <b>please take care</b> of my favorite bike.	√			√		
145/44:31/SE/R123	Mayang: <b>Pamit</b> ya wak.	Mayang: <b>I'm going now</b> , uncle.	√		√	√	√	
The context of this conversation is Cacing promise that he will win the race to treat the illness of Dadang's heart.								
146/45:30/SE/R3	Cacing: <b>Gini</b> , gua janji deh, patah hati loe bakalan ilang ketika kita memenangkan pertandingan nanti!	Cacing: <b>Listen</b> , I promise you, your heart break will be gone once we win the race!	√				√	
These conversations happen when Barokah suggests Cacing that he must to take Melly's heart. Because she never have a boyfriend before.								
147/46:57/SE/R12	Cacing: Jadi maksud loe, gua harus menggunakan tubuh gue untuk ngedeketin Jendral yang cantik jelita dan kalau tersenyum membuat dunia seakan berhenti berputar, <b>begini?</b>	Cacing: You mean, I have to use my body to approach the lovely general, whose smile could seem to stop the world from spinning, <b>is that it?</b>	√		√	√		

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
148/47:24/SE/R13	Cacing: Jendral, <b>Cacing datang.</b>	Cacing: General, <b>Cacing is coming.</b>	√		√		√	
149/47:25/SE/R3	Ciko dan Coki: <b>Hidup Cacing!</b>	Ciko and Coki: <b>Long live Cacing!</b>	√				√	
The context of these conversations below is the debate between Mulder and his dad about the living principles.								
150/48:05/SE/R12	Papa Mulder: Jalan Beda? <b>Perasaan sama.</b>	Mulder's dad: Different paths? <b>I thought we have the same.</b>	√		√	√		
151/48:13/SE/R12	Papa Mulder: <b>Kok, hari ini saya nggak kebagian jalan sih,</b> aneh.	Mulder's dad: <b>I've been kicked out of my way,</b> how absurd.	√		√	√		
152/48:13/SE/R13	Papa Mulder: Kok, hari ini saya nggak kebagian jalan sih, <b>aneh.</b>	Mulder's dad: I've been kicked out of my way, <b>how absurd.</b>	√		√		√	
These conversations happen when Ciko and Coki have a special job to follow Melly's activity in a day.								
153/48:38/SE/R123	Pembeli: <b>Ada apaan?</b>	Consumer: <b>What's going on?</b>	√		√	√	√	
154/48:54/SE/R12	Satpam took: Mas ngapain di sini? <b>Belanja nggak?</b>	Security: What are you doing here? <b>Are you shopping here or not?</b>	√		√	√		
155/49:22/SE/R12	Satpam toko: <b>Mau kemana kaliyan?</b>	Security: <b>Where are you going?</b>	√		√	√		
156/49:24/SE/R2	Coki: <b>Lupa.</b>	Coki: <b>We forgot.</b>	√			√		



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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
As a result, Ciko and Coki tell their report to cacing that they know everything about Melly, unexceptionally Melly’s house. They meet together in front of Melly’s house. Cacing is very surprised when Melly comes close to Cacing.								
157/49:40/SE/R13	Cacing: <b>Gimana, gimana, gimana?</b> Udah dapet informasinya?	Cacing: <b>How was it?</b> Did you get anything?	√		√		√	
158/49:49/SE/R12	Ciko: <b>Berbintang aries.</b>	Ciko: <b>Her starsign is aries.</b>	√		√	√		
159/50:12/SE/R1	Cacing: La trus kaliyan ngapain dong ngikutin dia seharian? Dapet apa? <b>Apaan nih?</b>	Cacing: What did you get out of following her all day then? <b>What’s that?</b>	√		√			
160/50:23/CE/R123	Cacing: <b>Malah belanja lagi!</b>	Cacing: <b>You went shopping?</b>		√	√	√	√	
161/50:26/SE/R3	Cacing: <b>Tenang, tenang, tenang.</b>	Cacing: <b>Calm down my foot.</b>	√				√	
162/50:32/SE/R12	Cacing: <b>Ngapain sih?</b>	Cacing: <b>What are you doing?</b>	√		√	√		
163/50:52/SE/R12	Cacing: Beleguk, <b>bukannya bilang?</b> Gue kan belum siap?	Cacing: Bumb-ass, <b>why didn’t you say so?</b> I’m not ready?	√		√	√		
164/50:55/SE/R13	Coki: <b>Udahlah</b> Cing. Apa adanya aja.	Coki: <b>That’s fine</b> , Cing. Be as you are.	√		√		√	
165/51:00/SE/R12	Cacing: Ah, sialkan, <b>kesinikan.</b>	Cacing: Shit, <b>she’s coming this way.</b>	√		√	√		

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
166/51:02/SE/R123	Melly: <b>Ngapain loe disini?</b>	Melly: <b>What do you want?</b>	√		√	√	√	
When Cacing tries to invite Melly to go a date with him in Melly's bathroom, Melly can hear everything what Cacing talks about. Then she asks Cacing that he is cool but stupid.								
167/51:46/SE/R12	Melly: Cacing, pintu kamar mandi gua itu tipis. Jadi semua omongan loe <b>kedengeran.</b>	Melly: Cacing, my bathroom door is not so thin. So <b>I could hear</b> anything you said.	√		√	√		
168/52:13/SE/R123	Melly: Ayo, <b>ngapain bengong?</b>	Melly: <b>Why do you just stand there?</b>	√		√	√	√	
After they take leave with Melly's dad, then they go out. However, outside of Melly's house, Cacing and Melly debate about who's bike will use to go a date.								
169/53:11/SE/R12	Cacing: Om, <b>pamit dulu</b> om.	Cacing: Sir, <b>we're going now.</b>	√		√	√		
170/53:20/SE/R12	Cacing: Okay, <b>kemana kita?</b>	Cacing: Okay, <b>where are we going?</b>	√		√	√		
171/53:30/SE/R12	Cacing: Loh, <b>kita naik motor masing-masing?</b>	Cacing: <b>We're going on separate bikes?</b>	√		√	√		
172/53:32/SE/R12	Melly: <b>Gua nggak mau dibonceng sama orang yang naik motornya lebih bego daripada gue.</b>	Melly: <b>I'm not riding with someone who's a less competent biker than I am.</b>	√		√	√		
173/54:06/SE/R12	Melly: <b>Bisa ngegampar juga.</b>	Melly: <b>She can punch you too.</b>	√		√	√		

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
This conversation below happens when Cacing and Melly ride together in a bike. Melly feels inconvenient because Cacing looks herself.								
174/54:19/SE/R12	Melly: <b>Ngapain loe liat-liat?</b>	Melly: <b>What are you looking at?</b>	√		√	√		
These conversations below happen in Tangkuban Perahu mountain between Melly and Cacing.								
175/55:23/SE/R12	Melly: <b>Sekarang kita udah jalan</b> , terus?	Melly: <b>So now we're gone out together</b> , then what?	√		√	√		
176/55:23/SE/R23	Melly: Sekarang kita udah jalan, <b>terus?</b>	Melly: So now we're gone out together, <b>then what?</b>	√			√	√	
When they talk each other, suddenly Cacing see his friends behind a big rock. They peek at cacing and Melly.								
177/55:53/SE/R12	Cacing: <b>Ngapain?</b>	Cacing: <b>What are you doing?</b>	√		√	√		
Then they talk about Melly's intention why she joins with a biker gang.								
178/56:14/SE/R12	Cacing: Tapi sumpah, haduh gilak, <b>enak banget yah!</b>	Cacing: <b>But it's very nice here</b> , I swear.	√		√	√		
179/56:28/SE/R23	Cacing: Ah loe belum apa-apa belum <b>KDRT</b> sih!	Cacing: Stop doing <b>domestic violence</b> .	√			√	√	
180/56:56/SE/R	Melly: Dia nggak tau gue ikutan geng motor dan gue nggak mau dia tau, <b>Sampai loe ngasih tau!</b>	Melly: He doesn't know I belong to a biker gang and I don't want him to know, <b>if you have the nerve telling him!</b>	√		√	√		

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			SE	CE	1	2	3	4
When they back to Melly’s home, Cacing want to speed up the bike because he afraid with Melly’s dad if they back home late.								
181/59:18/SE/R12	Cacing: <b>Gue ngebut ya,</b> pegangan yang kenceng.	Cacing: <b>I’m going to speed up,</b> hold on tight.	√		√	√	√	
When they arrive in Melly house, Melly’s dad stays in front of her house and invites Cacing to have dinner together.								
182/59:38/SE/R123	Papa Melly: <b>Gimana jalan-jalannya?</b>	Melly’s dad: <b>How was the date?</b>	√		√	√	√	
183/59:42/SE/R12	Melly: Papa? <b>Belum tidur?</b>	Melly: papa? <b>You’re not in bed now?</b>	√		√	√		
184/59:51/SE/R12	Cacing: <b>Capek juga sih om.</b>	Cacing: <b>It was quite tiring, Sir.</b>	√		√	√		
185/1:00:00/SE/R13	Papa Melly: <b>Melly kelihatannya aja galak,</b> padahal perasaannya halus.	Melly’s dad: <b>Melly may be rough on the outside</b> but she’s soft in the inside.	√		√		√	
186/1:00:00/SE/R13	Papa Melly: Melly kelihatannya aja galak, <b>padahal perasaannya halus.</b>	Melly’s dad: Melly may be rough on the outside <b>but she’s soft in the inside.</b>	√		√		√	
187/1:00:04/SE/R13	Cacing: <b>Nggak pa-pa,</b> om.	Cacing: <b>That’s fine,</b> sir.	√		√		√	
188/1:00:09/SE/R12	Papa Melly: <b>Belum ada laki-laki yang cocok buat dia.</b> Siapa tau laki-laki itu kamu.	Melly’s dad: <b>She just hasn’t found the right guy for her.</b> That guy may just be you.	√		√	√		

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In the table dinner, Melly’s dad shows Cacing about his family picture.								
192/1:00:37/SE/R12	Cacing: Oh, foto keluarga om! <b>Yang ini siapa</b> om?	Cacing: Oh, family photos! <b>Who’s this</b> , sir?	√		√	√		
193/1:00:43/SE/R12	Papa Melly: <b>Ini almarhum istri saya</b> . Mirip Melly yah?	Melly’s dad: <b>That’s my late wife</b> . Melly looks like her, doesn’t she?	√		√	√		
194/1:00:43/SE/R13	Papa Melly: ni almarhum istri saya. <b>Mirip Melly yah?</b>	Melly’s dad: That’s my late wife. <b>Melly looks like her, doesn’t she?</b>	√		√		√	
195/1:00:53/SE/R12	Papa Melly: <b>Ini Melly waktu kecil</b> .	Melly’s dad: <b>That’s Melly when she was little</b> .	√		√	√		
196/1:00:57/SE/R13	Papa Melly: <b>Lucu yah?</b>	Melly’s dad: <b>Isn’t she cute?</b>	√		√		√	
197/1:01:02/SE/R12	Papa Melly: <b>Marah</b> . Melly: nggak lucu tau pa.	Melly’s dad: <b>She’s mad now</b> .	√		√	√		
198/1:01:02/SE/R12	Papa Melly: Marah. Melly: <b>Nggak lucu tau pa</b> .	Melly’s dad: <b>It’s not Funny, Pa</b> .	√		√	√		
When Cacing farewell to Melly’s dad, he go out. Than, Melly says to Cacing that she will beat Cacing tomorrow. However, the seeds of love grow in Melly’s heart then suddenly she kisses Cacing. Cacing is very surprised and cannot say anything.								
199/1:01:31/SE/R12	Melly: Inget ya, kegiatan kita hari ini nggak bakal ngerubah apa-besuk. <b>Gue bakal tetep ngalahin loe</b> . Cacing: Atau gue yang bakal ngalahin loe.	Melly: <b>I’m still going to beat you tomorrow</b> .	√		√	√		

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200/1:01:31/SE/R1	Melly: Inget ya, kegiatan kita hari ini nggak bakal ngerubah apa-besuk. Gue bakal tetep ngalahin loe. Cacing: <b>Atau gue yang bakal ngalahin loe.</b>	Melly: <b>Or I'm going to beat you.</b>	√		√			
201/1:01:44/SE/R13	Melly: Cacing, <b>kamu lucu ya?</b>	Melly: Cacing, <b>you're funny, you know?</b>	√		√		√	
202/1:01:48/SE/R13	Cacing: <b>Malah ketawa lagi?</b>	Cacing: <b>What are you laughing at?</b>	√		√		√	
In the race, Barokah comes and he tells about the relationship between Melly and Cacing. Then Melly angry with Cacing because she thinks that Cacing is a good boy. Barokah is very happy because he can beat both of them in one time.								
203/1:04:00/SE/R2	Melly: Jadi ini alasan loe selama ini datang ke rumah gue?	Melly: So this is your <b>real</b> reason coming to my house.	√			√		
204/1:04:06/SE/R12	Melly: .... <b>buat ngejutuhin</b> gue di depan anak-anak gue?....	Melly: <b>So you can humiliate</b> me in front of my guys?	√		√	√		
205/1:04:16/SE/R13	Melly: .... <b>balapan tetep lanjut!....</b>	Melly: <b>The race is still on!</b>	√		√		√	
206/1:04:46/SE/R13	Barokah: <b>Namanya sekali pukul dua lalat langsung mati.</b>	Barokah: <b>This is killing two birds with one stone.</b>	√		√		√	

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In the race, Melly goes down from her bike. Then, cacing helps her and makes sure that he loves her very much. Then, they aware that all of the accidents are caused by Barokah.								
207/1:05:49/SE/R13	Melly: <b>Kenapa gue mesti percaya?</b>	Melly: <b>And why should I believe you?</b>	√		√		√	
208/1:05:51/SE/R2	Cacing: Coba loe pikir, harusnya diantara kita berdua ....	Cacing: Think about <b>it</b> , between the two of us....	√			√		
209/1:05:53/SE/R12	Cacing: .... <b>gua yang nggak percaya sama loe.</b>	Cacing: <b>I should be the one who distrusts you.</b>	√		√	√		
210/1:05:55/SE/R2	Cacing: Loe udah nyerang emak gue kan.	Cacing: <b>After all</b> , you attacked my mom	√			√		
211/1:06:00/SE/R1	Melly: Kapan gue nyerang emak loe?	Melly: When <b>did</b> I attack your mom?	√		√			
212/1:06:15/SE/R12	Cacing: <b>Kalau bukan loe</b> , siapa ya?	Cacing: <b>If it wasn't you</b> , who could it be?	√		√	√		
213/1:06:15/SE/R12	Cacing: Kalau bukan loe, <b>siapa ya?</b>	Cacing: If it wasn't you, <b>who could it be?</b>	√		√	√		
Then, Cacing and Melly tell to his friends if all of the accidents before are the trick from barokah to coup d'etat Melly as the leader of Road Devils.								
214/1:07:33/SE/R2	Cacing: Ditipu sama si Barokah!	Cacing: Barokah tricked <b>us</b> .	√			√		
215/1:07:37/SE/R2	Cacing: Dia <b>ngadu domba</b> kita sama Road Devils.	Cacing: He turned the Road Devils and us <b>against each other</b> .	√			√		

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The context of these expressions is the story in the past when Barokah attacks Cacing’s mom.								
216/1:07:51/SE/R3	Barokah: Rencana gue <b>berhasil!</b>	Barokah: My plan <b>worked!</b>	√				√	
217/1:07:53/SE/R12	Barokah: <b>Salam</b> buat si Cacing!	Barokah: <b>Give my regards</b> to Cacing!	√		√	√		
This is the expression of Cacing to Barokah because Barokah is the king maker of the violence in Bandung.								
218/1:08:10/SE/R3	Cacing: Maju loe! <b>Beraninya cuman di atas batu!</b>	Cacing: Come here! <b>You have no guts!</b>	√				√	
Suddenly the earthquake happens then a vilager comes and orders to Cacing and his friends to help the victims. Then, Melly and her friends also join with Cacing to help the victims.								
219/1:09:12/SE/R12	Cacing: <b>Gempa barusan yah?</b>	Cacing: <b>Was that an earthquake?</b>	√		√	√		
220/1:09:14/SE/R13	Cacing: <b>Nggak pa-pa, nggak pa-pa.</b>	Cacing: <b>Are you alright? Are you alright?</b>	√		√		√	
221/1:09:19/SE/R1	Penduduk: Ada longsor kang.	Villagers: There <b>was</b> a landslide.	√		√			
222/1:09:25/SE/R1	Cacing: Akang mau kemana?	Cacing: Where <b>are</b> you going?	√		√			
223/1:09:28/SE/R12	Mulder: Cing, <b>Gimana</b> Cing?	Mulder: <b>What do you say</b> , Cing?	√		√	√		
224/1:09:34/SE/R1	Melly: Cing, Cing, gue tau jalan pintasnya kesana. Kita bantu kaliyan.	Melly: Cing, Cing, I know a shortcut there. We <b>will</b> help you guys.	√		√			



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These conversations happen when Barokah gets angry with Road Devils and Tarix Jabrix members because they go before the story by Barokah is over.								
225/1:09:44/SE/R12	Barokah: Hey <b>pada kemana loe?</b> Gue belum selese cerita!	Barokah: Yey, <b>where are you going?</b> I'm not done telling my story!	√		√	√		
226/1:09:44/SE/R12	Barokah: Hey pada kemana loe? <b>Gue belum selese cerita!</b>	Barokah: Hey, where are you going? <b>I'm not done telling my story!</b>	√		√	√		
When the bridge is broken, Road Devils and Tarix Jabrix decide to turn over but suddenly Mulder's phone ring. Mulder's dad says that he and the villagers are trapped under the detritus of a house.								
227/1:10:19/SE/R3	Melly: <b>Putar balik, putar balik!</b> Kita lewat jalan lain!	Melly: <b>Turn around!</b> We'll find another way!	√				√	
228/1:10:19/SE/R12	Melly: Putar balik, putar balik! <b>Kita lewat jalan lain!</b>	Melly: Turn around! <b>We'll find another way!</b>	√		√	√		
229/1:10:49/SE/R2	Mulder: Emak Cing.	Mulder: <b>Your</b> mom, Cing	√			√		
230/1:10:50/SE/R2	Cacing: Emak!....	Cacing: <b>My</b> mom!	√			√		
231/1:10:58/SE/R12	Cacing: .... <b>Apa an sih?</b>	Cacing: <b>What is it?</b>	√		√	√		
232/1:11:03/SE/R2	Cacing: Emak, juga?	Cacing: <b>My</b> mom, too?	√			√		
233/1:11:05/SE/R22	Mulder: Iya Cing, ama emak Cing.	Mulder: Yes, along with <b>your</b> mom	√			√		

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234/1:11:10/SE/R12	Cacing: <b>Kita nggak mungkin muter</b> , kalo muter pasti terlambat sampai ke sana.	Cacing: <b>We don't have time to find another way</b> , it would be too late.	√		√	√		
235/1:11:16/SE/R12	Mulder: <b>Terus gimana</b> , Cing?	Mulder: <b>What do we do</b> , Cing?	√		√	√		
236/1:11:28/SE/R12	Melly: <b>Mau lewat mana?</b> Jembatannya rusak banget.	Melly: <b>How do we go there?</b> The bridge is severely damaged.	√		√	√		
237/1:11:28/SE/R1	Melly: Mau lewat mana? Jembatannya rusak banget.	Melly: How do we go there? The bridge <b>is</b> severely damaged.	√		√			
238/1:11:31/SE/R2	Cacing: Cuman ada satu cara, gua harus loncatin jembatan itu	Cacing: <b>There's</b> only one way, I have to jump over that bridge.	√			√		
239/1:11:48/SE/R123	Mulder: Percaya sama kau, Cing	Mulder: <b>I have faith</b> in you, Cing	√		√	√	√	
These expressions happen when Dadang informs to Cacing that he must not to jump across the river because the bridge is available.								
240/1:13:07/SE/R1	Dadang: Cacing! Cacing! <b>Loe seharusnya nggak usah lompat</b> , Cing ....	Dadang: Cacing! Cacing! <b>You didn't have to jump across</b> , Cing.....	√		√			

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241/1:13:10/SE/R2	Dadang: .... karena menurut inforasi ni jembatan emang sudah nggak mungkin bisa diperbaiki dan bukan untuk motor juga.	Dadang: .... because according to <b>this</b> information this bridge is beyond repair and <b>it's</b> not for motor bikes either.	√			√		
242/1:13:28/SE/R1	Dadang: Tu jembatannya.	Dadang: <b>there's</b> the bridge.	√		√			
The news anchor informs to the viewer that an earthquake happens in Cicubuy village. It makes the victims and the area isolated.								
243/1:14:23/SE/R1	Penyiar berita: Selamat siang, <b>saya Merita Febriyanti</b> . Telah terjadi gempa di daerah Jawa Barat sekitar 5,6 skala richter. Sampai sekarang masih belum ada kabar mengenai para korban yang masih terisolasi	News anchor: Good day, <b>I'm Merita Febriyanti</b> . An 5,6 Richter Scale earthquake has occurred in the West Java Area. Until now, we haven't gotten any news from the victims in the isolated area.	√		√			
244/1:14:23/SE/R2	Penyiar berita: Selamat siang, saya Merita Febriyanti. Telah terjadi gempa di daerah Jawa Barat sekitar 5,6 skala richter. Sampai sekarang masih belum ada kabar mengenai para korban yang masih terisolasi	News anchor: Good day, I'm Merita Febriyanti. An 5,6 Richter Scale earthquake has occurred in the West Java <b>Area</b> . Until now, <b>we haven't gotten</b> any news from the victims <b>in the isolated area</b> .	√			√		

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245/1:14:34/SE/R2	Penyiar berita: Berikut cuplikan dari video amatir yang memperlihatkan sekelompok geng motor yang telah kita unduh dari internet.	News anchor: Here's an amateur video, we downloaded from the internet showing what a biker gang <b>is doing at the location</b>	√			√		
246/1:14:37/SE/R3	Ciko: Okay, pemirsa	Ciko: Okay, <b>dear</b> audiences	√				√	
247/1:14:47/SE/R123	Ciko: <b>Tepatnya di daerah Cicubuy</b>	Ciko: <b>The cicubuy area, to be exact.</b>	√		√	√	√	
After Mayang know about the disaster, she take off her hair accessories. Then, she goes to the disaster area to help the victims.								
248/1:15:07/SE/R123	Perias: <b>Loh kok dilepas?</b>	Make up styler: <b>Why do you take off?</b>	√		√	√	√	
When Tarix Jabrix and Road Devils member arrive in the disaster area, they evacuate the victims quickly. However, Cacing and Mulder do not find Cacing's mom and Mulder's dad. Suddenly, they find them under the fallen house.								
249/1:15:17/SE/R23	Mulder: Nggak ada Cing.	Mulder: <b>I</b> can't find them Cing	√			√	√	
250/1:16:21/SE/R13	Cacing: <b>Siapa di dalem? Siapa di dalem?</b>	Cacing: <b>Who is down there? Who is down there?</b>	√		√		√	
251/1:16:27/SE/R13	Papa Mulder: Oh, ada Cacing! Cacing! Mana Muder? Cacing tolong dong?	Mulder's dad: <b>It's</b> Cacing! Cacing! <b>Where's</b> Mulder? Cacing, help?	√		√		√	
252/1:16:32/SE/R2	Emak: Emak, Cacing!	Cacing's mom: Mom, <b>its</b> Cacing!	√			√		
253/1:16:44/SE/R12	Mulder: Papa Cing!	Mulder: Papa, <b>I'm</b> coming!	√		√	√		
254/1:16:45 /SE/R123	Cacing: <b>Papamu</b> Mul!	Cacing: <b>It's your Dad</b> , Mul!	√		√	√	√	

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When Cacing is helping the victims, suddenly Mayang comes to evacuating the victims. Dadang is so surprised and very happy.								
255/1:17:04/SE/R13	Dadang: Mayang <b>ngapain di sini?</b>	Dadang: Mayang, <b>what are you doing here?</b>	√		√	√		
256/1:17:08/SE/R1	Dadang: <b>Mayang honeymoon di sini?</b>	Dadang: <b>Are you a honeymoon?</b>	√		√			
257/1:17:13/SE/R12	Dadang: <b>Mayang kesini naik apa?</b>	Dadang: <b>How did you get here?</b>	√		√	√		
258/1:17:15/SE/R123	Mayang: <b>Mayang naik motor!</b>	Mayang: <b>I rode a motorbike here!</b>	√		√	√	√	
259/1:17:17/SE/R123	Dadang: <b>Motor?</b>	Dadang: <b>You rode a bike?</b>	√		√	√	√	
260/1:17:20/SE/R2	Mayang: Mayang juga bawa bala bantuan itu, <b>itu mereka.</b>	Dadang: Mayang: I brought help there, <b>there they are.</b>	√			√		
The context of these expressions below is Cacing's mom explain the merit of Mulder's dad that he dedicates himself to save the environment.								
261/1:17:59/SE/R2	Emak Cacing: <b>Udah atu,</b> ini semuakan juga berkat papinya Mulder atu Cing.	Cacing's mom: <b>Forget it,</b> this is all thanks to Mulder's Dad.	√			√		
262/1:17:59/SE/R13	Emak Cacing: <b>Udah atu,</b> ini semuakan juga berkat papinya Mulder atu Cing.	Cacing's mom: Forget it, <b>this is all thanks to Mulder's Dad.</b>	√		√		√	
263/1:18:02/SE/R13	Cacing: <b>Kok bisa,</b> mak?	Cacing: <b>How so,</b> Mom?	√		√		√	

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CE	: Categorical Explication	3.	: when needed for naturalness of style or create same emotive effect of ST
R	: Reasons of Explication	4.	: only if the information is truly implied in the ST

Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
264/1:18:05/SE/R1	Emak Cacing: <b>Kamu tau nggak?</b> Kita semua tadi yang nolong papi kamu!	Cacing's mom: <b>Did you know?</b> Your dad saved us all!	√		√			
265/1:18:09/SE/R2	Emak Cacing: Kamu harusnya bangga atu.	Cacing's mom: You should be proud of <b>your dad</b> .	√			√		
266/1:18:21/SE/R2	Papi Mulder: Mulder, anak papa.	Mulder's dad: Mulder <b>my son</b>	√			√		
267/1:18:30/SE/R2	Papi Mulder: Tahun ini perusahaan kita mencanangkan menjaga lingkungan.	Mulder's dad: This year our company declared <b>an action</b> to preserve the envirointment.	√			√		
268/1:18:40/SE/R1	Papi Mulder: Dunia milik kita.	Mulder's dad: The world <b>is</b> ours.	√		√			
269/1:18:44/SE/R2	Papi Mulder: Kalau bukan kita, siapa lagi yang menjaga Mulder?	Mulder's dad: Who else but us will take care <b>of it</b> ?	√			√		
These expressions below happen when Cacing introduces Melly to his mom.								
270/1:18:46/SE/R123	Cacing: Mak, <b>kenalin</b> mak.	Cacing: Mom, <b>let me introduce someone</b> .	√		√	√	√	
271/1:18:50/SE/R12	Melly: <b>Melly</b> , tante.	Melly: <b>I'm Melly</b> .	√		√	√		
272/1:18:50/SE/R12	Emak Cacing: Neng <b>Melly?</b>	Cacing's mom: <b>You're Melly?</b>	√		√	√		
273/1:19:01/SE/R12	Cacing: <b>Jagoan dia</b> mak.	Cacing: <b>She's an amazing girl</b> , mom.	√		√	√		

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
Mulder's dad says to Mulder that he forgives with the act of his son.								
274/1:19:05/SE/R13	Papi Mulder: <b>Nggak pa-pa.</b>	Mulder's dad: <b>That's alright.</b>	√		√		√	
This data below happen when Cacing's mom agree with if Cacing has special relationship with Melly because Melly is very beautiful.								
275/1:19:10/SE/R2	Emak Cacing: Pokoknya, kalo yang seperti ini, emak mah oke-oke wae.	Cacing's mom: If you have <b>a girl</b> like this, I'm happy.	√			√		
276/1:19:10/SE/R12	Emak Cacing: Pokoknya, kalo yang seperti ini, <b>emak mah oke-oke wae.</b>	Cacing's mom: If you have a girl like this, <b>I'm happy.</b>	√		√	√		
These expressions happen when Dadang and Mayang are helping the victims. Suddenly, someone comes. Actually he is Mayang's boyfriend.								
277/1:19:35/SE/R12	Dadang: <b>Siapa</b> May?	Dadang: <b>Who is it</b> May?	√		√	√		
278/1:19:37/SE/R2	Mayang: Udah bantuin aja nih.	Mayang: <b>Ignore them</b> , just help <b>the kid</b> .	√			√		
279/1:19:41/SE/R12	Mayang: <b>Kok kamu tumben berani naik motor?</b>	Mayang: <b>How come you're not afraid ridding a bike now?</b>	√		√	√		
280/1:19:46/SE/R2	Calon Suami Mayang: Kata siapa berani? Aku udah teriak-teriak dari tadi!	Melly's Candidate husband: Not afraid? I've been screaming <b>all the way here!</b>	√			√		

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
281/1:19:49/SE/R123	Calon Suami Mayang: <b>Makanya ini pake body protector.</b>	Melly's Candidate husband: <b>That's why I'm wearing this body protector.</b>	√		√	√	√	
282/1:20:24/SE/R1	Dadang: Mayang, cinta itu seperti kentut.	Dadang: love <b>is</b> like fart	√		√			
283/1:20:28/SE/R12	Dadang: <b>Ditahan sakit, dilepas lega.</b>	Dadang: <b>It hurts to hold it. It's a relief to let it go.</b>	√		√	√		
284/1:20:43/SE/R12	Dadang: <b>Kamu bisa</b> Mayang.	Dadang: <b>You can do it,</b> Mayang.	√		√	√		
When Dadang's heart is broken because Melly choses to marry with her boyfriend, Ciko and Coki come to entertain Dadang.								
285/1:20:49/SE/R12	Dadang: <b>Nggak pa-pa</b>	Dadang: <b>It's fine.</b>	√		√	√		
286/1:20:51/SE/R2	Ciko: <b>Udahlah</b> Dang, Masih banyak Mayang-Mayang yang lain	Ciko: <b>Relax</b> Dang, there will be other Mayangs.	√			√		
287/1:20:51/SE/R12	Ciko: Udahlah Dang, <b>Masih banyak Mayang-Mayang yang lain</b>	Ciko: Relax Dang, <b>there will be other Mayangs.</b>	√		√	√		
The data below happen when Mayang talk to her candidate husband in the disaster area								
288/1:21:03/SE/R12	Mayang: <b>Itu siapa?</b>	Mayang: <b>Who are those?</b>	√		√	√		
289/1:21:05/SE/R2	Calon suami Mayang: Oh iya, aku lupa, itu temen-temen aku.	Melly's Candidate husband: Oh yeah, I forgot, <b>they're</b> my friends.	√			√		



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			SE	CE	1	2	3	4
290/1:21:07/SE/R2	Calon suami Mayang: Woy, barang-barang turunin.	Melly's Candidate husband: Get the stuff <b>of the bikes</b> .	√			√		
291/1:21:09/SE/R23	Mayang: Kamu bawa bantuan? <b>Ini bantuin ni.</b>	Mayang: You brought help? <b>Now help him.</b>	√			√	√	
The two expressions below happen when Ciko and Coki help Dadang to find another girl.								
292/1:21:16/SE/R12	Betty: Dang, <b>Ada yang mau kenalan.</b>	Betty: <b>There's someone I want you to meet.</b>	√		√	√		
293/1:21:22/SE/R12	Coki: <b>Yang rapi Dang.</b>	Coki: <b>Let's get your neat.</b>	√		√	√		
These expressions happen when Cacing says thank to Melly because she helps Cacing and his friends to evacuate the victims.								
294/1:21:41/SE/R12	Cacing: Makasih lagi yah. <b>Berkat loe</b> , kita bisa nolongin orang-orang di sini, termasuk emak gue.	Cacing: Thank you, <b>thanks to you</b> , we were able to rescue the people here, including my mom.	√		√	√		
295/1:21:41/SE/R2	Cacing: Makasih lagi yah. Berkat loe, kita bisa nolongin orang-orang di sini, termasuk emak gue.	Cacing: Thank you, thanks to you, we <b>were</b> able to rescue the people here, including my mom.	√			√		
296/1:21:53/SE/R1	Cacing: Hey, <b>kok mukanya gitu?</b>	Cacing: <b>Why the long face?</b>	√		√			
297/1:21:55/SE/R13	Cacing: <b>Kenapa sih?</b>	Cacing: <b>What's the matter?</b>	√		√		√	

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
298/1:21:57/SE/R12	Melly: <b>Gua bingung</b> , gimana caranya ngomong ke anak-anak....	Melly: <b>I don't know</b> how to say it to the guys....	√		√	√		
299/1:21:57/SE/R2	Melly: Gua bingung, gimana caranya ngomong ke anak-anak kalo Road Devils harus dibubarin.	Melly: I don't know how to say <b>it</b> to the guys that the Road Devils must disband.	√			√		
300/1:22:05/SE/R12	Cacing: Seorang jendral yang baik itu <b>bisa mengarahkan anak buahnya,....</b>	Cacing: A good general <b>knows how to lead her subordinates....</b>	√		√	√		
301/1:22:09/SE/R1	Cacing: ....karena geng motor itu bukan penjahat.	Cacing: ....because biker's gangs <b>are</b> not criminal.	√		√			
302/1:22:17/SE/R1	Cacing: Nah dan loe adalah jendral terbaik yang pernah gue kenal.	Cacing: And you <b>are</b> the best general I've ever known.	√		√			
303/1:22:30/SE/R2	Melly: <b>Maksudnya ini?</b>	Melly: <b>You want this?</b>	√			√		
304/1:22:32/SE/R12	Cacing: Ah <b>masih tetep galak aja?</b>	Cacing: <b>Why are you still being fierce?</b>	√		√	√		
These expressions happen when Barokah plans to coup d'état next year.								
305/1:22:38/SE/R2	Barokah: <b>Lumayan</b> , buat kudeta tahun depan.	Barokah: <b>Not bad</b> , for next year's coup attempt.	√			√		

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			SE	CE	1	2	3	4
306/1:22:40/SE/R1	Barokah: <b>Gua kan jendral.</b>	Barokah: <b>I'm the general.</b>	√		√			
This data below happen when Cacing talks with Mr. Hadi talking about Cacing cannot bring back the car's company because it is broken.								
308/1:23:05/SE/R12	Pak Hadi: <b>Kapan kaliyan akan ke Jakarta?</b>	Mr. Hadi: <b>When are you coming back to Jakarta?</b>	√		√	√		
309/1:23:12/SE/R12	Cacing: <b>Kayaknya</b> , saya nggak bisa ngembaliin mobil kantornya pak.	Cacing: <b>I don't think I</b> can bring back the company car, Sir.	√		√	√		
310/1:23:29/SE/R12	Pak Hadi: Kalo begitu <b>kita bertemu</b> di Jakarta, okay!	Mr. Hadi: Then, <b>I'll see you</b> in Jakarta, okay!	√		√	√		
Mr. Dede Yusuf talks to Cacing and his friends that he respects to the action of Tarix Jabrix gang. Tarix Jabrix gang shows the positive action of biker's gang								
311/1:23:32/SE/R13	Pak Dede Yusuf: Hey, <b>kaliyan Tarix Jabrix ya?</b>	Mr. Dede Yusuf: Hey, <b>are you Tarix Jabrix?</b>	√		√		√	
312/1:23:43/SE/R12	Pak Dede Yusuf: Bagus. Selamat. Saya suka kaliyan. <b>Ini contoh geng motor yang positif.</b>	Mr. Dede Yusuf: Good. Congratulations. I like you. <b>This is an example of a positive biker's gang.</b>	√		√	√		
313/1:24:07/SE/R12	Pak Dede Yusuf: <b>Junjung tinggi</b> Negara kita.	Mr. Dede Yusuf: <b>We should defend our country.</b>	√		√	√		
314/1:24:12/SE/R3	Pak Dede Yusuf: <b>salam pramuka.</b>	Mr. Dede Yusuf: <b>boyscouts salute.</b>	√				√	

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Code	Text 1 Expressions Phonic Channel Bahasa Indonesia	Text 2 Expressions Graphic Channel English	E		R			
			SE	CE	1	2	3	4
This is the last context of the movie. these expressions happen when Cacing and His friends talk about someone who wears a boyscout uniform that talk to their good action to help the earthquake victims. Actually, he is Mr. Dede Yusuf.								
315/1:24:19/SE/R1	Mulder: <b>Tu siapa sih?</b>	Mulder: <b>Who was that?</b>	√		√			
316/1:24:22/SE/R1	Dadang: Bukan itu si Kendi.	Dadang: No. <b>it's</b> Kendi. The movie star.	√		√			
317/1:24:22/SE/R2	Dadang: Bukan itu si Kendi.	Dadang: No. it's Kendi. <b>The movie star.</b>	√			√		
318/1:24:28/SE/R2	Coki: <b>Anak kampung sini?</b>	Coki: <b>Kid from this neighborhood.</b>	√			√		
319/1:24:35/CE/R4	Cacing: Kenapa sih musti ribet?	Cacing: Why do you have to always fight? <b>Take it easy?</b>		√				√



**Appendix 2****SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan di bawah ini, saya:

Nama : Bangun Endah D.J.  
NIM : 09211141013  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni

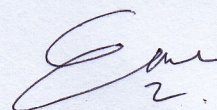
Menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Kuntadi Adi Setyawan  
NIM : 09211141018  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni  
Judul : EXPLICITATION PROCEDURE BY USING MURTISARI'S  
MODEL IN *THE TARIX JABRIX 3* ENGLISH SUBTITLE

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 24 April 2014

Triangulator,



(BangunEndah D. J.)



### **SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan di bawah ini, saya:

Nama : Sigit Wibisono  
NIM : 09211141004  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni

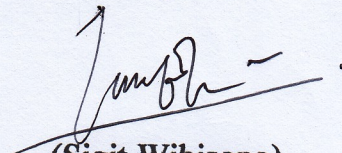
Menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Kuntadi Adi Setyawan  
NIM : 09211141018  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni  
Judul : EXPLICITATION PROCEDURE BY USING MURTISARI'S  
MODEL IN *THE TARIX JABRIX 3* ENGLISH SUBTITLE

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 24 April 2014

Triangulator,



(Sigit Wibisono)



**SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan di bawah ini, saya:

Nama : Robith Khoirul Umam, S.S.  
NIM : S131108008  
Program Studi : Linguistik Penerjemahan  
Fakultas : Pascasarjana Universitas Sebelas Maret Surakarta

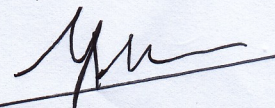
Menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Kuntadi Adi Setyawan  
NIM : 09211141018  
Program Studi : Bahasa dan Sastra Inggris  
Fakultas : Bahasa dan Seni  
Judul : EXPLICITATION PROCEDURE BY USING MURTISARI'S  
MODEL IN *THE TARIX JABRIX 3* ENGLISH SUBTITLE

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 24 April 2014

Triangulator,



(Robith Khoirul Umam, S.S.)